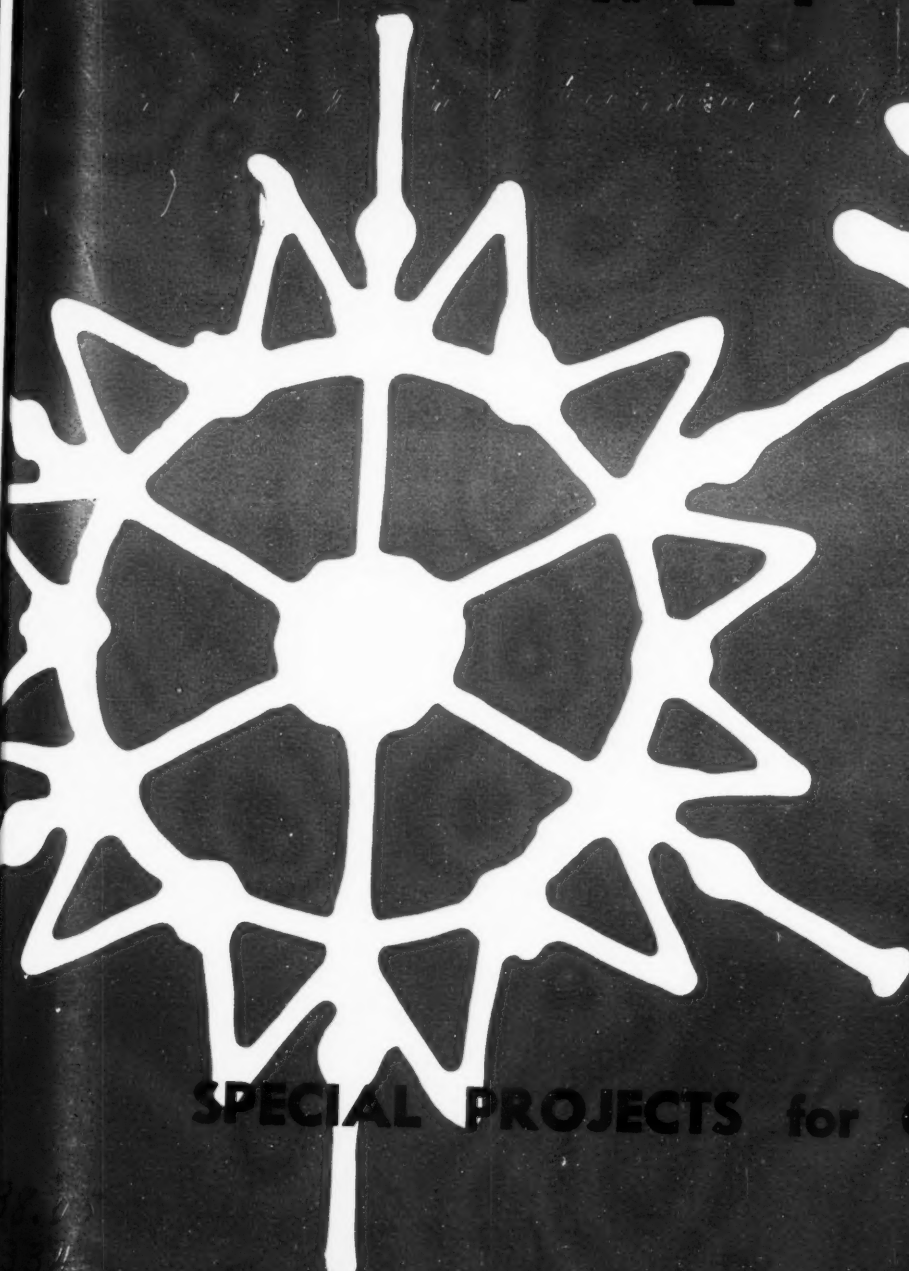
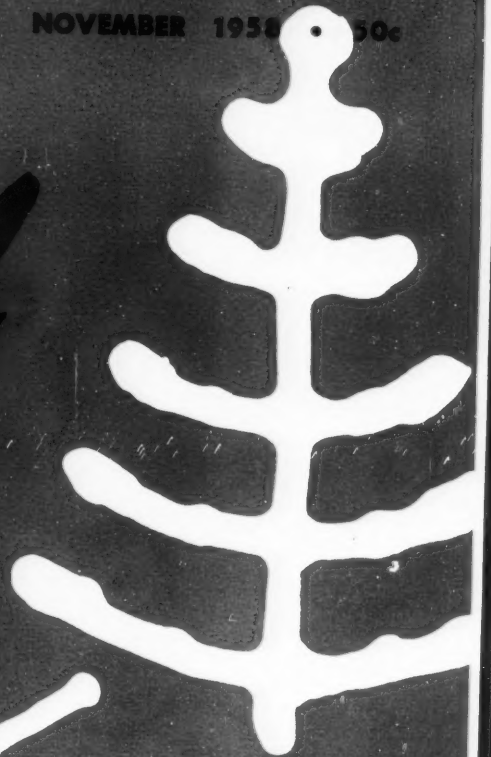


NOVEMBER 1958 • 50c

# *Ceramics* MONTHLY



**SPECIAL PROJECTS for CHRISTMAS**



LIBRARY  
UNIVERSITY OF IDAHO

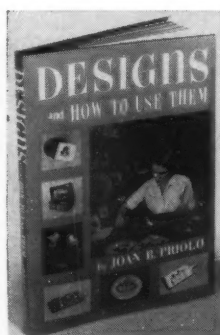
## SELECT TITLES FROM THE CM BOOKLIST

Choose a lasting gift from the Ceramics Monthly Book List.

Order one or more books now and avoid the last-minute rush.

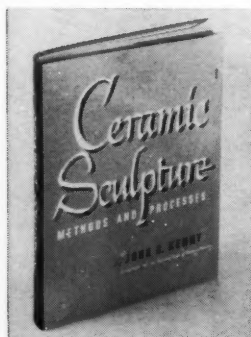
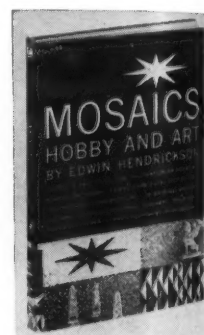
**DESIGNS AND HOW TO USE THEM** by Joan B. Priolo —A guiding hand to top-notch decorator achievement, these simple motifs need no shading and may be easily enlarged or transferred. With emphasis on simple, modern design, the author has assembled a complete subject list including birds, fish, Pennsylvania Dutch, sports, flowers, nursery and scenes. Large (8½" x 11½") format, 134 pages, profusely illustrated.

**\$5.95**



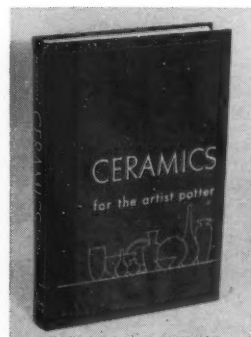
**MOSAICS, HOBBY AND ART** by Edwin Hendrickson—This pioneer book on mosaics features popular patterns of well-known mosaic craftsmen as well as step-by-step instruction on 12 basic projects. There is profusely-illustrated information on tesserae—how to cut, shape and use—adhesives, cements, dyes, backings and edgings best suited for mosaics. A handbook for the beginner as well as the advanced hobbyist. 111 pages.

**\$3.50**



**CERAMIC SCULPTURE** by John B. Kenny—Mr. Kenny's latest book proves to be as valuable as his "Pottery Making." He uses the same step-by-step pictorial technique and an identical format. Containing over a thousand photos and sketches, it covers all phases of the sculptor's art from beginning essentials to advanced projects, including animals, chessmen, figures, and many others. Large (7" x 10" format), 302 pages.

**\$7.50**



**CERAMICS FOR THE ARTIST POTTER** by F. H. Norton —The most complete book on ceramics! From choosing the proper clay to putting the final touches on a piece of pottery, each operation is explained clearly and simply with photographs and diagrams. The first half of the book tells how-to-do-it; the second goes into more advanced discussion of clays, molds, glazing, etc. 320 pages, 471 illustrations, (7" x 10" format).

**\$7.50**

**Ceramics**  
MONTHLY Book Department

4175 N. High St., Columbus, Ohio

Please send me the following books: (CM pays postage)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zn \_\_\_\_\_ State \_\_\_\_\_

Ohio Residents add 3% Sales Tax.

I enclose ☐ Check ☐ Money Order ☐ Other

These four titles are from the CM Book List, a selection of books of particular interest to the ceramic minded.

All books have been carefully reviewed by the CM Staff to assure you the best reading in ceramics, and they are sold on A MONEY BACK GUARANTEE basis!

Write for FREE copy of the Book List.

# Ceramic Supplies



#58 Supply Catalog — 50c

(Deductible from first \$5.00 order)

68 PAGES

OVER 4000 ITEMS

---

M-58 MOLD CATALOG

\$1.00 (not deductible)

80 PAGES

2105 SELECTED MOLDS

---

1958 DECAL CATALOG—25c

44 PAGES

Fully Illustrated

Over 500 Decals

---

Metal Enameling Catalog

Only 10c

16 BIG PAGES

KITS, KILNS, SHAPES, TOOLS

WE ESPECIALLY  
RECOMMEND . . . .

**Zirco "NEOMATT" Colors**

SELF-GLAZING—ONE FIRING

16 Exciting Matt Colors — 2 oz. 50c

. . . and . . .

TRU-FYRE'S **NEW** TRU-SATIN

**GLAZES**

22 Colors— 4 oz. Jar 65c

Advertised here for the first time.

P.S. We also have 22 NEW one-piece XMAS Stencils

Literature on the above featured items  
available upon request. Gratis, of course.



**house of ceramics**

The Nation's Largest Hobby Ceramics Supply House

2481 Matthews Ave.

One Location Only —————>

MEMPHIS, TENN.



*Results  
are better*

with

## CLAYS AND GLAZES THAT GO TOGETHER!

**DRAKENFELD** clays and glazes are made for each other — are the right combination for better ware. Here are a few suggestions. Give them a trial and convince yourself.

### CLAYS

#### CONE 06 White Casting Clay 68203

... just add water and adjust to proper consistency. The slip improves with age.

#### CONE 06 White Plastic Clay 68204

... comes in moist form, ready to use for modeling or throwing on a wheel.

### GLAZES

Cone 06-04 Gloss (Majolica)

Cone 06-02 Vellum Matt

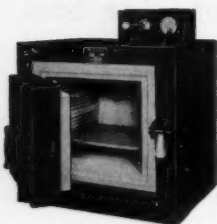
Cone 06-02 Matt

Cone 07-02 Crystalline

Cone 07-02 Crackle

Cone 07-02 Fancy Art

These glazes produce sparkling results — are available in a wide variety of colors. All are specially designed for Cone 06 fire — danger of crazing, shivering, blistering, pinholing and crawling is greatly minimized.



**OWN AN ELECTRIC KILN.** Enjoy the thrilling experience of firing your own ware. Drakenfeld has a full line of electric kilns—floor and bench models—front loaders and top loaders—from which to choose one best-suited to your needs.

#### WRITE FOR FREE CATALOG No. 50-A

Contains complete information and prices on clay bodies, prepared glazes, overglaze and underglaze colors, pyrometric cones, banding wheels, laboratory mills, electric kilns and potter's wheels.



# Drakenfeld

B. F. DRAKENFELD & CO., INC.

45 PARK PLACE, NEW YORK 7, NEW YORK

Factory and Laboratories: Washington, Pennsylvania



*There is a*  
**MARXBRUSH**  
*for every purpose*



THE MARK OF QUALITY



WELL KNOWN & APPROVED NATION-  
WIDE • FULL LINE OF THE FINEST  
IN ARTIST AND CERAMIC BRUSHES

*Write for full information*

**MARX BRUSH MFG. Co.**

623 WEST 129TH STREET  
NEW YORK 27, NEW YORK

## Special Cerami Corner Catalog Offer

GET YOUR COPIES NOW:

DECAL AND JEWELRY CATALOGS, AND MOLD BROCHURE

### • Watermount Decal Catalog—

CONTAINS important information on the newest quality professional decals. These can save time and give new beauty to pieces never before possible. Included with catalog are new easy step-by-step pictured instructions.

### • New Mold Brochure—

OFFERED are some of the latest and most popular molds, now here for you at popular prices.

### • Latest Jewelry Catalog—

INCREASING popularity of these jewelry findings makes this catalog important to you. It features the quality gold-plated line of findings available at reasonable cost.

CATALOGS FREE with purchase of  
DECAL ASSORTMENT #671-C

NEW SURPRISE DECAL ASSORTMENT. All new selection of watermount decals attractively created to suit a variety of pieces. Get this Surprise Decal assortment with catalogs of decals, molds, jewelry ONLY \$1. For Catalogs Only—Send 25c to cover handling and mailing.

ORDER TODAY!

Cerami Corner  
WATERMOUNT DECALS

6th & SAN GABRIEL, AZUSA, CALIF



# Ceramics MONTHLY

Volume 6, Number 9

November • 1958

50 cents per copy

## in this issue of CM

Letters .....	4
Answers to Questions .....	6
Itinerary .....	7
Pic of the Month .....	8
Teacher's Pet: Creative Ceramic Angels by Ruth N. Wild ..	11
Enameler's Column: Presents for under the Christmas Tree by Kathe Berl .....	13
Suggestions .....	14
Versatile Candleholders by Don Wood .....	15
Christmas-Tree Ornaments by John Imhoff .....	18
Underglaze: Merry Monks Usher in the Christmas Season demonstrated by Marc Bellaire .....	20
Gone Are the Days by Edris Eckhardt .....	22
Enameling: Champleve (Part 2) by Kenneth F. Bates ....	24
Strictly Stoneware: Learning about Glazes (Part 3) by F. Carlton Ball .....	27
Show Time: Cleveland May Show .....	29
Overglaze Notebook by Zena Holst .....	30
CeramActivities .....	33
Ceramic Shopper .....	35
Index to Advertisers .....	36

Editor Louis G. Farber  
 Business Manager Spencer L. Davis  
 Managing Editor Marian McIntyre  
 Associate Editor Shirley Abrahamson  
 Art Director Robert L. Creager  
 Editorial Associate Thomas Sellers  
 Circulation Thana Clay

Advisers and Special Contributors: Carlton Atherton; F. Carlton Ball; Marc Bellaire; Kathe Berl; Edris Eckhardt; John Kenny; Zena Holst; Dorothy Perkins; Ken Smith; Don Wood.

Ceramics Monthly is published each month except July & August at Lawhead Press, Athens, Ohio, by Professional Publications, Inc., S. L. Davis, Pres. & Treas.; L. G. Farber, V. Pres.; P. S. Emery, Secy.

SUBSCRIPTION PRICE in U.S.A. and Possessions: one year, \$5; two years, \$9; three years, \$12. Canada and Pan Am. add 50 cents a year; foreign, add \$1 a year. Current issues, 50c; back issues, 60c.

ALL CORRESPONDENCE (advertising, subscriptions, editorial) should be sent to the editorial offices at 4175 N. High St., Columbus 14, Ohio. Entered as second-class matter at the post office at Athens, Ohio, as granted under Authority of the Act of March 3, 1879.

Copyright 1958 by Professional Publications, Inc. All rights reserved.

## O. HOMMEL the world's most complete Ceramic Supplier

UNDERGLAZE COLORS  
 GLAZE STAINS  
 PREPARED GLAZES  
 ENGOBE STAINS  
 PREPARED CLAY BODIES  
 OVERGLAZE COLORS  
 GLASS COLORS  
 GOLD-PLATINUM-  
 LUSTRES  
 for glass and china  
 CHEMICALS, FRITS  
 KILNS—all types  
 WOOD MODELING  
 TOOLS  
 TURNING TOOLS  
 BRUSHES—for decorating  
 DECORATING WHEELS  
 BRASS WIRE SIEVES  
 ASBESTOS GLOVES  
 and MITTENS  
 UNDERGLAZE PENCILS  
 and CRAYONS  
 AIR BRUSHES



### FREE HOMMEL CATALOG

Write for your copy today. Profusely illustrated. Reader can write for technical information and aids in formulating various glazes.

## THE O. HOMMEL co.

Dept. CM-1158 PITTSBURGH 30, PA.

West Coast Warehouse, Laboratory & Office  
 4747 E. 49th Street, Los Angeles, California

LIBRARY

UNIVERSITY OF IDAHO

# Letters

## COST ACCOUNTING

Dear Editor:

I have been a satisfied and entertained subscriber since your good magazine started. I thought you would like to know that, to me, the cost of a subscription is the *least* expensive item . . . in each issue I find something which I *must* order "whether I need it or not" . . .

R. G. CUSHMAN  
Fort Pierce, Fla.

## BUT WHERE ARE DIMENSIONS?

Dear Editor:

Regarding Don Wood's article on a Six-Sided Cookie Jar (September) I cannot find any dimensions given in the text. In fact, there is no mention of size at all.

Proportions are so very important to design! Of course, I can guess from the picture on the cover but I would appreciate his proportions for the "two dozen cookie" size.

MARGARET S. PUSEY  
Aurora, W. Va.

♦ *Specific dimensions are intentionally omitted to encourage readers to use their own creative talents. When confronted with your inquiry Mr. Wood did ask with interest (and a smile) "how big are the cookies?" —Ed.*

## INSPIRED TEACHER-AUTHOR

Dear Editor:

I was very pleased with your treatment of my article ("Teachers Pet", September) and I am now inspired to do additional writing—especially since I am teaching first grade. I have a large full can of clay in the classroom . . .

I would like to order extra copies of this issue and also learn the cost of reprints . . .

VIRGINIA L. NEVIN  
Fayetteville, N.Y.

## FROM THE 49TH STATE

Dear Editor:

Our members of Alaska Potters of Juneau wonder if you, and maybe your readers, might like to hear a bit about potting in Alaska. We are so isolated here that most of our new ideas come from your fine magazine. Most people do not realize that for the greater part of the year the only means of transportation in and out of Juneau is by air which means we cannot hop into a car and drive to a pottery shop . . .

BETTY G. GUILL  
Juneau, Alaska

♦ *We certainly are, and reader Guill has been encouraged to send details and photos.—Ed.*

## ARE MINIATURES POTTERY?

Dear Editor:

. . . The article on Margaret Fetzer's miniature pottery (September) was one of the most fascinating I have ever read. The photos were superb and left little to the imagination, but I would still love to see an original. A thrown pot complete in

every detail and only a little taller than a thumb tack is unbelievable . . .

Where can these miniature pots be seen and do you know if they are for sale?

MRS. B. R. RANDALL  
New York City

♦ *Some of the Adelaide Robineau's miniatures are on display at the Syracuse (N.Y.) museum. Mrs. Fetzer may part with one of her pieces; you can write to her in care of the School of Fine Arts, Ohio State University, Columbus, Ohio.—Ed.*

Dear Editor:

. . . At first I was intrigued with the miniatures but after a few minutes' thought couldn't help wondering why any accomplished potter would waste his time with such nonsense. Throwing with lollipop sticks, etc., etc. is not a potting technique; in fact, this belongs in a field of its own like inscribing the Pledge of Allegiance on the head of a pin. Clay work is supposed to be relaxing and a craft that should enable you to wade in with both hands.

Shame on (the editors) for wasting so much space.

MICHELLE DAVID  
St. Louis, Mo.

This column is for CM readers. It's open to everyone who has something to say—be it equip, query, comment or advice. All letters must be signed; names will be withheld on request. Just address your letter to: The Editor, Ceramics Monthly, 4175 North High St., Columbus 14, Ohio.—Ed.

# 3 Best Friends a Ceramist ever had!



## Duncan's E-Z FLOW COVER COAT

The Underglaze so ideal its almost miraculous. Available in a large variety of beautiful colors. With PG-16 its application is a dream. Positive results. A Masterpiece of quality and formula by Duncan's.



## Duncan's E-Z FLOW GLAZES

The finest of Ceramic Glazes. Always sterling, consistent quality regardless of quantity. Duncan's famous E-Z to use feature. Available in a tremendous variety of exotic colors with limitless combinations. Always results you can be sure of. Now better than ever with PG-16.



## Duncan's E-Z STROKE

YOU the hobbyist helped Duncan's formulate this quality Translucent Underglaze. It is the result of your requests and extensive testing. Terrific color selection. Consistency perfect for 1-stroke brushing, spraying, stippling, etc.



**CERAMIC PRODUCTS, Inc.**  
4030 N. Blackstone Fresno 3, Calif.

AT YOUR DUNCAN DEALER  
OR DISTRIBUTOR

CERAMICS MONTHLY

# THE FINEST, SAFEST KILNS ON THE MARKET

## *dyna*KILN®

THE TROUBLE-FREE METHOD

All our kilns have **PRODUCTS LIABILITY INSURANCE** by The Indemnity Insurance Company, subsidiary of The Insurance Company of North America. (Another L and L exclusive).



### UL APPROVED FOR YOUR PROTECTION

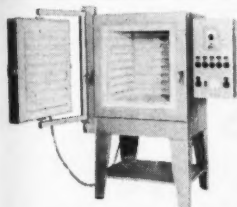
Ask your local Electric Company or Fire Insurance Company about the importance of UL approval on any electric appliance.

Others claim that wire and switches are UL approved, *but their kilns are not!*

### TOP LOADERS — ONE UNIT IN A COMPLETE NEW LINE

20 quality built, feature packed models from which to choose. DYNAKILNS feature the patented DYNA-GLOW porcelain element holders . . . 4-way switches . . . 2 peep holes . . . pilot lights . . . and they are designed with your safety in mind.

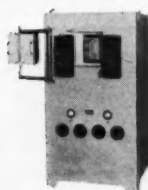
MODEL H-8800



### FRONT LOADERS

A complete line of bench and floor models available.

MODEL 424



### HIGH TEMPERATURE FURNACES TO 3000° F

. . . using silicon carbide heating elements.

MODEL 818-G

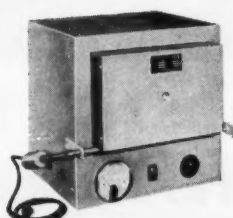
### ENAMELING KILNS

#### TEMPERATURE HOLDING ENAMELING KILN

Can Also Do Ceramics!

**\$74<sup>80</sup>**

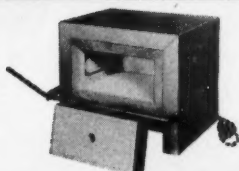
plus \$2.00 crating charge  
Chamber size: 4" x 8½" x 8½"



Price includes Pyrometer, Input Control Switch, Gravity Door, Pilot Light, and Patented Dyna-Glow Porcelain Element Holders. Attractive . . . Plugs in anywhere!

MODEL E49

### MODEL E48 ENAMELING KILN



All steel welded case . . . gravity door . . . Patented Dyna-Glow element holders . . . Plugs in anywhere . . . attains enameling temperatures quickly regardless of voltage conditions . . . elements can not be burned out due to over-firing.

**\$25<sup>00</sup>**

no crating charge.  
Chamber size:  
4" x 8" x 8"

\*Pyrometer available at \$20.00 extra



WRITE FOR LITERATURE  
**MANUFACTURING COMPANY**

CHESTER 11, PA.

DEALER INQUIRIES INVITED



# foster

POTTER'S WHEEL

- TRAY—THREE COATS OF VITREOUS PORCELAIN ENAMEL—WATER TIGHT — EASY TO CLEAN — SHELF AT REAR.
- HEAD — TWELVE INCH — REINFORCED. CAST ALUMINUM THROWING HEAD — REMOVABLE DRIVING KEY.
- SEAT — ROOMY — CONTOURED FOR COMFORT — LEATHER COVERED — ADJUSTABLE FOR HEIGHT.
- SHAFT—ONE PIECE—HYDRAULICALLY FORMED STEEL. ONE INCH DIAMETER — MACHINE TOLERANCE TO PLUS OR MINUS .002.
- FRAME — ALL STEEL — ELECTRICALLY WELDED CONSTRUCTION.
- BEARINGS — SHAFT IN SELF ALIGNING BALL BEARING SUSPENSION — OTHER BEARINGS ALL OILITE.
- FINISH — THE TRAY BRILLIANT YELLOW — THE FRAME IN ATTRACTIVE MAT BLACK.



Weight 250 pounds—Price FOB River Rouge, Michigan \$239.50—Crating charge \$8.50.

THE MOMENT you sit at the new Foster Potter's Wheel—you get the feeling that now, for the first time, you did not have to compromise—you know you are working with the finest tool a pottery craftsman can have—a complement to the best work of the serious artist—expert aid for the novice, amateur and student.

Your unique sitting position at the Foster Wheel permits you to work in an equilibrated posture that is relaxed, restful and allows the utmost freedom of the hands and arms.

The rugged massive construction of the Foster Wheel is far superior to the heaviest demands of constant wear and use. It alone meets all standards of both artist and engineer.

## rovin ceramics

7456 Fenton • Dearborn, Mich. • Phone Logan 3-2906

# Q *Answers to* Questions

Conducted by the CM Technical Staff

**Q** Should I buy a certain quality of glass for decorating or can I fire any kind?

You can use any kind of glass ware. Beginners have fun painting old bottles, jelly glasses and even Pyrex dishes (the latter being used for flower arrangements).

—ZENA HOLST

**Q** I have quite a large amount of bisque ware that has been sitting around for many months and it is now in a rather dirty and dusty condition. Once before when I tried to glaze dirty bisque the results were very unsuccessful. Can you tell me if there is some way I can use this ware?

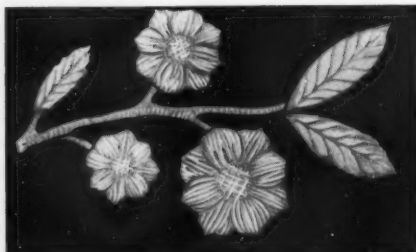
You learned the hard way that dusty, heavily finger-printed and generally dirty bisque ware will invariably repel glaze in the kiln, giving crawling and other undesirable results. The easiest way to clean the ware is to put it all in your kiln and fire to dull red heat. The surface accumulation will thus be burned off and the ware will be as good as new, ready for glazing.—CM STAFF.

**Q** Do you recommend buying a second-hand pottery wheel? If so what sort of defects do you suggest I be particularly careful to look for?

We heartily recommend bargains! You have to be sure, however, that you are getting a bargain and not a white

(Continued on page 10)

## another FIRST and . . .



## STILL the FINEST



## MOSAIC TILE FEATURES ©



OAK PATTERN: 3 leaves and 2 acorns

MAGNOLIA PATTERN: 4 leaves and stems

FISH PATTERN: 4 fish & asst. bubbles

(top) DOGWOOD PATTERN: 3 flowers, 3 leaves & asst. stems

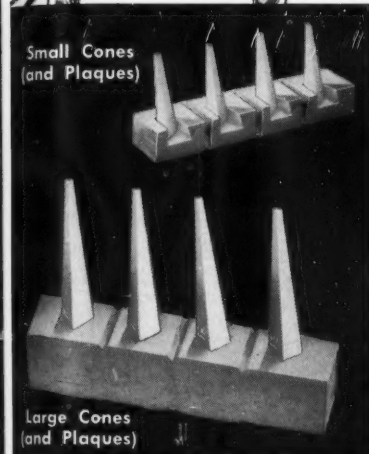
All molds are 5 3/4" x 9 1/2" x 3/16". (Approx. wt. 8 lbs.) All details deeply carved in mold. Color suggestions included. Price \$4.50 each.

# CREEK-TURN

See your dealer or write direct  
Hainesport, N. J.



## A SOUND POLICY —



*rely on* **ORTON**  
*for all pyrometric  
cone needs*

The large cone series is made in Cone Numbers 022 to 42, inclusive (except Nos. 21, 22, 24 and 25, but including Nos. 31½ and 32½.) The small cone series is made in Cone Numbers from 022 to 12, inclusive.

An iron-free series of large cones in Nos. 010 to 3, inclusive, is available for those firings having somewhat reducing conditions.

Plaques for both large and small cones are made in compositions suitable for the range Cone 022 to 12, and the range Cones 13 to 36. Plaques for P.C.E. cones are not available, since requirements vary widely from laboratory to laboratory.

When ordering, please specify quantity (number of boxes or cones) in each cone number in each type of cone required.

See your dealer  
for complete information

*the firing insurance of thousands*



The Edward **ORTON** Jr. Ceramic  
**FOUNDATION**  
1445 Summit Street • Columbus 1, Ohio  
AXminster 9-8023

## Itinerary

Send show announcements early—WHERE TO SHOW: three months ahead of entry date; WHERE TO GO: at least six weeks before opening.

### WHERE TO SHOW

#### CANADA, MONTREAL

February 12-April

Biennial exhibition "Canadian Ceramics of 1959" sponsored by the Canadian Handicrafts Guild and Canadian Guild of Potters at the Montreal Museum of Fine Arts. Open to residents of Canada only. Deadline for entry: December 8. For further details regarding prizes, fees, and where to send pieces for different regions write Margot Avramovitch, Chairman of Ceramics 1959, 2025 Peel St., Montreal 2, Canada.

#### MASSACHUSETTS, ANDOVER

April 4-May 3

"Massachusetts Crafts of Today", a juried exhibition to be held at the Addison Gallery of American Art. Residents of Massachusetts, teachers and students eligible. Massachusetts crafts for the 1959 Boston Arts Festival will be selected from this exhibition. Awards; museum purchase prize. Fee: Members of the Massachusetts Association of Handicraft Groups, \$1; non-members, \$2. Deadline for work: March 12. Additional information may be obtained from the Addison Gallery.

#### NEW YORK, ALBANY

February 27-March 22

"Designer-Craftsmen, 1959", sponsored by the York State Craftsmen, will be held at the Albany Institute of History and Art. Jury; prizes. Fee: \$1. Deadline for work: February 5. For additional information and entry blanks, write Miss Janet MacFarlane, York State Craftsmen, Chamber of Commerce, Ithaca, N.Y.

#### OHIO, YOUNGSTOWN

January 1-25

Eleventh Annual Ceramic and Sculpture Show, sponsored by the Butler Institute of American Art. Residents and former residents of Ohio eligible. Jury; \$750 purchase prizes. Entry Fee: \$2, Packing Charge, \$2. Deadline for entries Dec. 14. For additional information and entry blanks, write the Butler Institute of American Art, 524 Wick Ave.

### WHERE TO GO

#### FLORIDA, DAYTONA BEACH

November 13-27

Annual State Craft Show, sponsored by the Florida Craftsmen, at the Daytona Beach Art Center. All creative crafts including sculpture.

#### ILLINOIS, SPRINGFIELD

November 4-25

The Sixth Miami Annual "National Ceramic Exhibition", a Smithsonian Institution Traveling Exhibition at Illinois State Museum.

#### ILLINOIS, SPRINGFIELD

December 10-31

The Sixth Miami Annual "National Ceramics Exhibition" a Smithsonian Institution (Continued on page 32)



**Versatile VERSA-COLORS**—the easiest, smoothest of all colors for permanent decoration on glazed pottery and metal enamel! Choose any method—free brush, stencil, air-brush, silk screen. 8 concentrated, oil base, semi-fluid colors in handy tubes: red, orange, yellow, green, blue, brown, black, white. Mix for shades and tints. Quick fire decorated pottery to 1328° F., metal enamel for 1½ minutes in preheated kiln. Semi-opaque colors have a brilliant sheen. A tube of long lasting color, \$1.00.

For silk screening glazed tiles, order Versa-Color Kit No. 1: 8 full size tubes of color, assembled screen with 12XX silk, 2 tiles, stencil film, adhering liquid, squeegee, stencil knife, instructions. Kit complete \$11.50.

Write for Catalog 44

**AMERICAN ART CLAY COMPANY**  
DEPT. C-11 • INDIANAPOLIS 24, IND.



Photo: M. H. De Young Memorial Museum, San Francisco

**CM's Pic of the Month:** "Special Mention for Outstanding Craftsmanship in Pottery" was the award given Miss Dale Hays, Berkeley, Calif., for this porcelain bottle. The award came from the "Pottery '58" Exhibition of the Association of San Francisco Potters last April. Fired at cone 10, the 8-in. bottle has a reduced iron-red glaze and a glaze inlay decoration in a contrasting green. A graduate of Mills College, Miss Hays teaches adult classes in pottery at the Berkeley Evening Trade School and at the Oakland (Calif.) Recreation Department. She is a member of the Mills College Ceramic Guild where she does most of her own creative work and the Association of San Francisco Potters.

# THE MOST DEPENDABLE KILNS MADE.. AT LOWEST POSSIBLE PRICES

**STEWART CLAY CO.**

CHECK THESE CRAFTKILN FEATURES:

**Craftkiln**

(U. S. Reg.)

CRAFTKILNS beautifully finished in a green Hammer-tone, heat-resistant paint. They are available in five types to suit every ceramic need. Front Loaders, in both STANDARD and HI-FIRE models. Top loaders, in both STANDARD and HI-FIRE models, and METAL ENAMELING KILNS. Stewart will also build kilns to your specifications. Please write for complete information on custom kiln construction.

- ★ Face Hardened Refractory Brick
- ★ Guaranteed Elements and Switches
- ★ U. L. Approved Components
- ★ Pilot light on Models

- ★ Nichrome or Kanthal Elements
- ★ Manufactured to Exact Specifications
- ★ Economy of Operation
- ★ Low Initial Cost

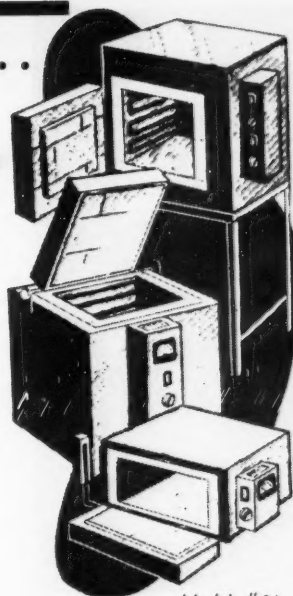
Model No. 84—

Complete with built-in pyrometer, temperature holding control and counter-balanced door. The best value in enameling kilns today. This is truly a professional enameling kiln which is completely controlled to give any desired results. Complete as shown—\$74.50 including packing charges.

STEWART'S Quality Ceramic Glazes & Supplies... are of the highest quality to fill your every need. There's a Stewart Glaze for any job you require. Write for details.

Send for NEW COMPLETE CATALOG—Edition G

## STEWART CLAY CO.



Model #84

Dealers Inquiries Invited

133 MULBERRY ST. DEPT. M.  
NEW YORK 13, NEW YORK

A  
MUST

for every  
hobbyist

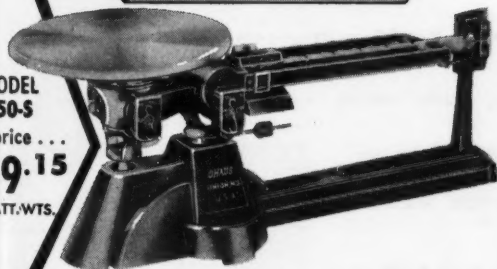
**OHAUS**

triple  
beam  
balance

MODEL  
750-S

list price...  
**\$19.15**

W/O ATT.WTS.



Capacity may be extended from 610 to 2610 grams  
with use of Attachment Weight Set .....\$3.00

**OHAUS**

SCALE CORPORATION

1050 COMMERCE AVENUE  
UNION, NEW JERSEY

WRITE  
FOR FREE  
BULLETIN  
AND NAME OF  
NEAREST DEALER

## CHRISTMAS RED GLAZE PROVEN

PRIZE WINNING RESULTS  
with  
GAY-WAY "SURE-FIRE"  
RED GLAZE

At cone 06 — A brilliant Chinese Red!  
At cone 05 — Deep rich Christmas Red!  
At cone 04 — Prized Sang-de-boeuf!

### SPECIAL OFFER:

A full pint of "SURE-FIRE" RED GLAZE #V-53  
Worth \$4.00 (at the 4 oz. rate)  
ONLY \$3.00  
Postage & Insurance .50  
TOTAL ONLY: \$3.50

This is, without doubt, the best red glaze ever offered!  
You will be thrilled, amazed, and thoroughly pleased!

(Order direct, please enclose check)

Made exclusively by:

## COLE CERAMIC LABORATORIES

Dept. CM., Gay-Way

SHARON, CONNECTICUT





H-834 20 1/2" Tall

## MADONNA

(price not ascertainable at time of submitting ad)

Will be illustrated on our illustrated cards with full particulars.

NOTICE  
16 1/2" Size  
to follow

(mold catalogue free)

We are continually working on new mold designs. Should you not be on our mailing list, but would like to be kept up to date, please advise us.



*Holland  
Mold Shop*

1040 PENNSYLVANIA AV. TRENTON N. J. EX 2-7032

## Q *Answers to* Questions

(Continued from page 6)

elephant. The wheels manufactured today are sturdily built for many, many years of service. If a used wheel is available in your own locale so that you can try it out before buying, and if it meets your needs and can save you money, by all means buy it. Don't buy one sight unseen regardless of the trade name and the assurance that it has "hardly been used." The shipping charges, plus the probability that the wheel is not in first-class condition can make this a poor investment.—CM STAFF.

**Q** I recently completed an underglaze tile table top. Twenty unfired tiles were set together and the motif painted across the face of them as though it was a single slab of clay. After the glaze firing the decoration on several of the tiles showed signs of peeling up from the body. I have had trouble with this underglaze before, but I wonder why it showed defects on only some of the tiles since it was all painted at one time.

I think you have answered your own question. It isn't likely that the underglaze would be defective on a select few tiles from the group of 20. The difficulty is in the tile, not the underglaze. Some of your tiles were not properly prepared before decorating. They evidently were dusty or finger-printed and the underglaze never adhered to begin with. Before decorating greenware with underglaze always be sure to carefully clean the surface with a quite-damp sponge and paint immediately on the slightly roughened, damp surface.—CM STAFF.

(Continued on page 12)

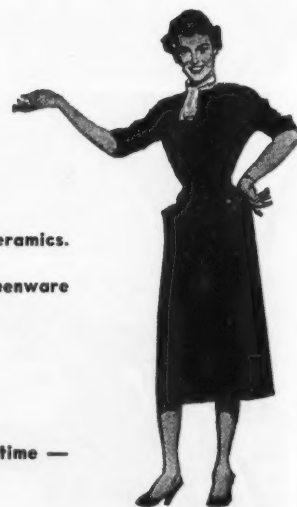
# TEACHERS

*Simplify your Ceramic Classes  
with MAYCO GLAZES*

- ★ MAYCO GLAZES are the easiest way for students to decorate ceramics.
- ★ Already prepared, ready-to-use, you simply apply MAYCO on greenware and one-fire.
- ★ Widest variety of beautiful colors, textures, special effects.
- ★ SAFE TO USE. No white lead is used in their manufacture.
- ★ Economical. No waste of materials with MAYCO. No waste of time — you use your full time teaching.

**AMERICA'S FINEST COLORS**

DEALERSHIPS AVAILABLE—See your nearest MAYCO Distributor or write us.



# MAYCO COLORS

10645 CHANDLER BLVD., NORTH HOLLYWOOD, CALIF.





# CREATIVE CERAMIC ANGELS

by RUTH N. WILD

Art Instructor  
Buffalo, N. Y.

SOME FOLKS collect bells, some collect buttons and still others collect angels. Recently, the latter has become a popular hobby in this area. But how many "angel collectors" possess such a priceless item as a hand-built ceramic angel designed and made by a 7th or 8th grade child? Many mothers in Buffalo's Public School Number One district feature unique hand-built angels in their treasured collections.

The students of School One always are eager to create with clay and look forward to following their creations through all stages to the final firing in the art room's two ceramic kilns. I would like to share our procedure for making creative ceramic angels, a method which has been very successful in our particular art class situation. Perhaps you will be able to adapt our technique to meet your needs. When a class decides to create ceramic angels, we first discuss "What really makes an angel?" After thinking through the problem, the boys and girls usually agree that *all* angels must have a head, body and wings. Angels also can have a halo, base or standard, arms, features, hair and a robe or cape.

We list these characteristics on the blackboard, for later reference, as individual comments are offered by class



CERAMIC ANGELS by seventh and eighth grade students of the author.

members. Suggestions are bountiful and endless. We suggest that an angel might carry a wand, star, garland, lamb, bell or a musical instrument. The angel might assume a sitting, standing or kneeling position; or might be portrayed bowing down or reaching heavenward.

Then we discuss *how* to make our angels. We build our own creations, and no one copies. We all pinch and squeeze and manipulate the soft, moist, plastic white clay body, to express our own feelings. It's difficult to tell who enjoys this lesson most—the students or the teacher.

From our previous experiences with clay, we already know that our angels may be hand-built with coils or slabs of clay; they also could be pinched or modeled into shape, or the clay could be rolled thin like a pie crust and cut out just as fabric is cut for a dress. Each child decides on the method he will use for making his angel.

After the basic form is completed, the clay may be surface-treated with colored engobes or textured for contrasts. There is something traditional about a white angel, so often transparent glazes are used over the white body.

However, we have also designed very successful red clay angels with black, curly hair. Yellow engobes make very effective Oriental angels. An appreciation of people, regardless of the color of their skins, can be a fine outgrowth of such an art room project. One school exhibit of completed ceramic angels of all racial groups was headed, "Sing choirs of angels," taken from the familiar Christmas carol.

Ceramic angels make a fine project for any season of the year, but they are especially appropriate at Christmastime. Since this project stimulates the imagination of all age levels, ceramic angels are amazingly successful with adult groups as well. Whether you collect them or not, you and your students will enjoy creating ceramic angels. ●



STUDENTS carefully put finishing touches on their hand-built angels.

YOUR PET IDEA may be worth \$10—if you'll share it! Just send a "Letter to the Editor" describing one of your favorite techniques for working with children. Your letter should be two or three pages long, typed double spaced, and should be accompanied by two or three clear snapshots or sketches.



★  
**Acclaimed  
 Everywhere  
 by  
 Teachers  
 and  
 Professionals  
 for  
 Performance!**

★  
**This Nationally  
 Recognized  
 Power-Driven  
 Precision Wheel  
 only \$57.50**  
 (Shipped complete,  
 Less Motor)

★  
 Ideal for school, studio, home use . . . The famous B & I Pottery Maker, first in the field, is still first in value and in price! Simple operation, rugged construction, with all the versatility required by professional workers! Many built-in features . . . ADJUSTABLE arm rests; BUILT-IN water container; VARIABLE speed drive; QUIET bronze and babbit bearings; ADJUSTABLE foot-pedal control; UNUSUAL size range.

Before you buy, Write B & I . . . get full, free details; Point-by-point, we challenge comparison on QUALITY features . . . Our price is still the best in the field!

B & I Pottery Maker shipped complete, less motor, f.o.b. factory, Burlington, Wisconsin, for only \$57.50

**B & I Mfg. Co. Dept. C. Burlington, Wisc.**  
 "Originators and Makers of famous B & I GEM MAKERS"



**4 piece set \$12.00**

**Mold Sizes**

Garlic	2 1/2" x 3"
Onion	2 1/2" x 2 3/4"
Celery	2 3/4" x 3"
Base	2 3/4" x 8"

Weight 15 lbs.

**Distributor for:** American Beauty, Ceramichrome, Creek-Turn, Duncan, Holland, Mallory, Marx Brush, Paragon, Reward, Stangren, Kay the Potter.

**Lucille Gerbig ceramics**  
 4023 Reading Rd. Cincinnati 29, Ohio

# **Q** *Answers to* **Questions**

(Continued from page 10)

**Q** I have been "experimenting" with the dry underglaze powders sold by some large ceramic supply houses and find that by mixing the colors with slip, the product is similar to an opaque underglaze; and that by mixing with glaze, the product resembles the transparent underglazes. I am not at all sure, though, of the proper proportions of materials to be used for the best working consistency. Any suggestions along these lines would be appreciated.

The most helpful answer we could give would be to suggest that you set up an experiment in which you vary the different items in small amounts, such as 1% increases, and carefully note the various consistencies and other properties. Since your own particular working materials and even the humidity and outside temperature affect the results, this is the only sure way to arrive at a satisfactory answer.

As long as you already are experimenting, you might also try working with glaze stains and body stains in addition to the dry underglaze powders. The stains are much more intense and will give a nice variety of different colors and effects.—CM STAFF

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



110 Stayvesant Ave. Lyndhurst, N. J.

Phone: Geneva 8-7018 Cable address: BERAMIC

Buy your Sav-A-Dip Brushes from these authorized distributors:

<b>Ceramic Art Treasure House, Inc.</b> 3662-64 S. Perry, Montgomery, Ala.	<b>Brookside Ceramics</b> 520 Chicopee, Williamansett, Mass.
<b>Sue's Ceramics</b> 144 Sunrise Dr., Syracuse 5, N. Y.	<b>Art-Craft Supplies, Inc.</b> 180 N.W. 62nd St., Miami, Fla.
<b>Rainville Ceramic Studio</b> 19 Vine St., Scotia, N. Y.	<b>Thalia Ceramics</b> P.O. Box 205, Norfolk, Va.
<b>Tart-Tan Ceramic Supply</b> 962 E. Fulton St., S.E.	<b>Ann Liebau Ceramic Studio</b> 173 Belmont Ave., N. Arlington, N.J.
<b>Grand Rapids, Michigan</b> <b>Illini Ceramic Service Co.</b> 439 N. Wells St., Chicago, Ill.	<b>Old-Trail Studio</b> 7021 Bluffton, Fort Wayne, Ind.
<b>Mayfair Art Supplies</b> 884 Willett, Riverside, R. I.	<b>Anderson Ceramics Co.</b> Box 789, Anderson, S. C.
<b>Woodcleft Ceramics &amp; Crafts</b> 42 Woodcleft Ave., Freeport, N. Y.	<b>Olevia Ceramics</b> 152 Conklin Ave., Binghamton, N. Y.
<b>Beckers Ceramic Supply Co.</b> 426 Lincoln Way West New Oxford, Pa.	<b>Hazel Hurley Studio</b> 830 Warren Ave., Downers Grove, Ill.
	<b>Ceramic Work Shop</b> 8027 Frankfort Ave., Phila. 36, Pa.

## **BERGEN BRUSH SUPPLIES**

Order direct from your local distributor  
 or write for special Catalog and Discount Information.

Pioneers in the Manufacture of Ceramic Brushes



#### PRESENTS FOR UNDER THE CHRISTMAS TREE

What can an enameleer give as a Christmas present—something different that he hasn't given before? That's a good question! Let's think . . . How about serving trays—small cocktail trays or large ones. That's up to you. Let the size of your kiln and the amount of patience you have answer the question of size. Large or small, it doesn't matter. They're made the same.

Get a picture frame—the kind that has the molding come up at a slant is good because you can pick it up easily without the aid of handles—and make an enameled plaque to fit the frame. When the plaque is finished, in-

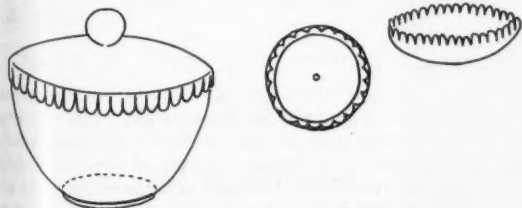


sert it in the frame, place a board or piece of sheet metal over the back of the enamel and nail both into the frame as you would do with a picture. Merry Christmas!

If your kiln is too small for you to make the insert in one piece, make it in several pieces like a mosaic or jig-saw puzzle. Then paste the individual enamel pieces to the backboard and proceed as above. It's not difficult. In fact, it's easy!

You can do all sorts of clever things with glass finger bowls too. If you add an enameled cover, they can serve as candy dishes or powder boxes for the dressing table. If the cover is perforated, it plus the finger bowl makes a wonderful container for flower arrangements. The flowers are held in position in the perforations.

How can you make such a top? Again, it is easy! Make or take a shallow ash tray that is about an inch larger than the circumference of the top of the finger bowl. Then place the finger bowl in the exact center of the copper tray and scratch the outline of the bowl into



the copper with a metal point, forming a rim around it. Now, with metal cutters or a jig saw, cut scallops around the rim. Then the ash tray is transformed into a lid by bending the scallops with flat-nosed pliers, so the cover fits securely on the glass bowl.

Now the only thing left to do is to enamel the cover. To enable you to lift off the cover easily, it looks very professional if you punch or drill a hole in the center of the lid. Then, after the piece is enameled, screw a threaded metal ball to the cover.

(Continued on page 31)

## 1st STEP TO BETTER ENAMELING



### THOMPSON ENAMELS & MATERIALS

*for Teachers, Professionals,  
Hobbyists and Students*

TCT Enamels assure best results . . . because they give you greater: Uniformity of enamel • Brilliance of color • Dependability in use • Choice of many colors • Beauty of finish

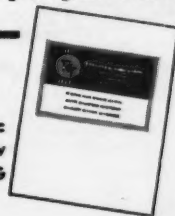
Everyone appreciates the better results, the improved workmanship, the beautiful pieces you get with TCT Enamels. For 65 years, we have emphasized QUALITY, VALUE and SERVICE to enameleers . . . now offer over 150 shades of enamel colors in lump and powder plus, opalescent, crackle, glaze paint, separation enamel, threads, liquid gold.

## NEW for Glass Decorators

We offer a full line of Ice Colors for firing on glass. Write for complete information.

#### We Also Supply:

Kilns	Trivets	Send 25c for new CATALOG
Findings	Enamel Threads	
Metal Shapes	Copper Wire	
Chains	Silver Foil	
Frames		



### Thomas C. Thompson Co.

Dept. CM  
1539 Deerfield Road • Highland Park, Ill.



for a  
beautiful  
uniform  
finish . . .

**use HARROP's  
easy to apply  
Brush-on  
GLAZE**

New . . . ready  
mixed, brush-  
on glaze  
specially  
compounded  
by HARROP  
for smooth,  
quick application.

Over 80 modern, decorative colors in the  
full range of opaque, transparent, semi-  
mat, crackle and fancy art finishes.  
All types fire at cone 06 . . . flow well . . .  
produce a beautiful uniform finish.

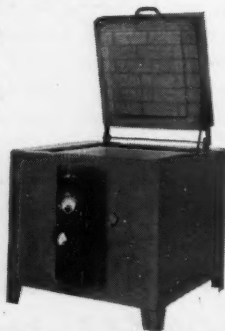


**MAKE HARROP  
YOUR ONE RELIABLE  
SOURCE FOR ALL CERAMIC NEEDS**

Colors, finishes, clays and plasters. Modelling tools,  
kiln furniture and supplies, painting and air-brush  
equipment. Send for catalog.

**Efficient . . .  
Economical ELECTRIKILNS**

Save time . . . make your fir-  
ing fast . . . easy . . . accurate  
... with a Harrop Electri-  
Kiln designed to the needs  
of the hobbyist, teacher or  
art studio. Scientific design  
and low-input heating ele-  
ments provide uniform  
firing and economical oper-  
ation. **SIZES TO MEET  
ANY NEED . . .** Top Loader  
or Side Loader in bench or  
floor models. Capacities to  
4860 cu. in., maximum fir-  
ing 2300°. Mail coupon for  
catalog.



CLIP AND MAIL TO . . .

**Harrop Ceramic Service Co.**

ELECTRIKILN DIVISION

3470 E. 5th Ave. Dept. E Columbus 19, Ohio  
Please send me your complete catalog of ElectriKilns  
and Ceramic Supplies.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

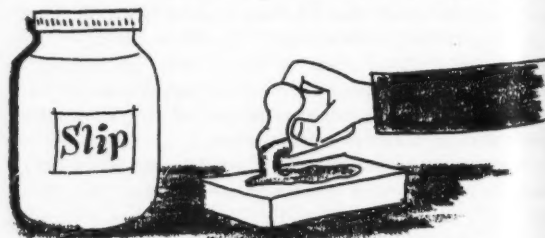
I am a Hobbyist ☐, Art Studio Owner ☐,  
Public School Teacher ☐, Private Class  
Teacher ☐, Occupational Therapist ☐.

# Suggestions

from our readers

## Pouring Aid for Small Molds

Molds for small objects such as jewelry, small animals,  
etc., are hard to pour without making a mess. I use a  
plastic fruit juice glass for the slip. By squeezing the



rim of the glass, I can control the amount of slip poured  
into each cavity of the mold.

—Irene Critzman, Cumberland, Md.

## Egg Cartons for Packing

Egg cartons (the dozen kind) make good packing  
material. They are clean, shock absorbent and easy to use.  
If two or three thicknesses are used, they provide a secure  
lining for a shipping box. They can be folded to fit around  
any piece, and small pieces do not get lost in a mass of  
excelsior.

—William Rohrbeck, Camp Hill, Pa.

## Thrifty Spatter Idea

When spattering gold or silver, try using an eyelash  
brush instead of a toothbrush or coarse spatter brush.  
This is a real thrifty idea because the brush itself is quite



inexpensive; and the spatter spots are small, thus saving  
on the amount of metal used since virtually none is wasted  
through overspray. However, keep the eyelash brush for  
spattering metals only, just as you do your brushes for  
gold and silver work.

—Marie Carr, Joplin, Mo.

## Useful Tools

Linoleum cutting tools are excellent for incising, tex-  
ture, cutting and intaglio work. These usually come in sets,  
including a holder and several different cutting heads,  
scoops for rounded or V-shaped cut-outs of various widths,  
and a blade for trimming. Standard equipment in most art  
rooms, the children find it fun to put these tools to new  
uses.

The V-scoop is particularly handy for making grooves  
in the reverse sides of slabs for tiles, bottles, etc., greatly  
retarding warpage. It is not always possible in crowded  
high school classes to give slab work the slow, controlled  
drying we know is advisable.

—Donald P. Sowell, Cincinnati, Ohio

## Dollars for your Thoughts

CM pays \$1 to \$5 for each item used in this column. Send your  
bright ideas to Ceramics Monthly, 4175 N. High St., Columbus 14,  
Ohio. Sorry, but we can't acknowledge or return unused items.



*Hand Building:*

# VERSATILE CANDLEHOLDERS

*... for the holidays and after*

by DON WOOD

**T**IN CANS, cardboard cups and light bulbs—common throw-aways in every household—can serve as useful construction aids for many simple handbuilt projects in clay. For instance, in the candleholders demonstrated here, the *Dixie* cups and light bulbs which are used as forming aids also control the size and shape of the finished piece. Although the six candleholders were made separately, they still are enough alike to form a set.

When designing a set of candleholders, consider the size of the candle to be used above all. In the design of these candleholders, I carefully weighed the merits of many different sizes of cups, cans and bulbs before making my final selection.

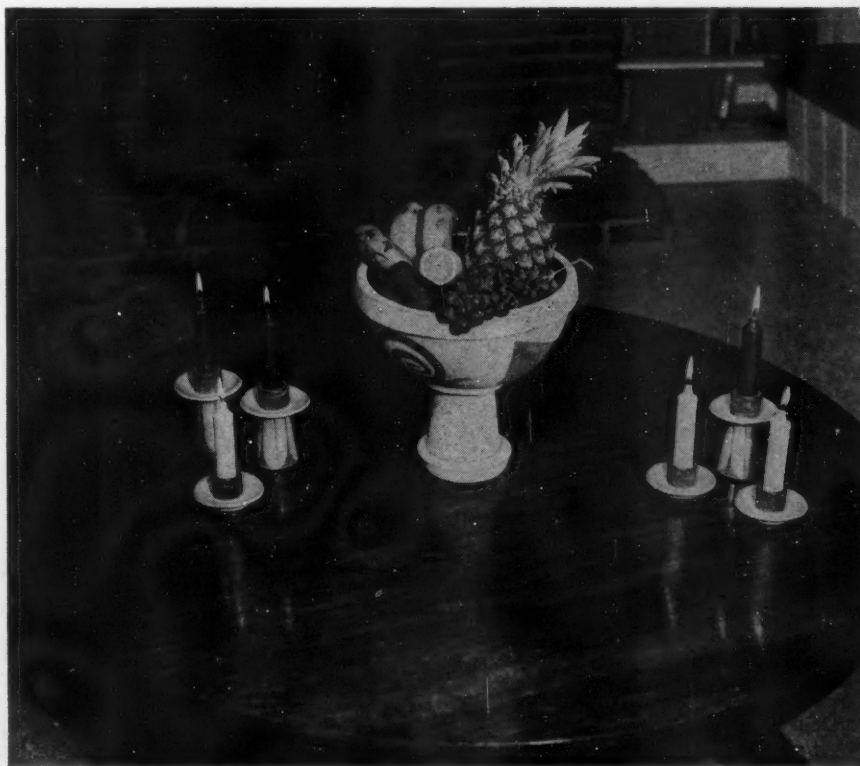
You can make the candleholders exactly as they are shown by using forming aids of the same size. But, if you do not have a cardboard cup the same size as the one

shown here, you can substitute another size. However, remember the relationship between the size of your forming aid and the scale of the parts to be made in clay. When you substitute one form for another, you change the size relationships in the piece. This might necessitate a re-evaluation of the relative sizes of the other parts. Make sure your forming aids will produce clay parts which will be the right size for one another in the finished piece.

First, roll out a  $\frac{1}{4}$ -inch slab of clay using a rolling pin and thickness guides. Then, with a large fruit juice can, cut out six large clay "cookies" (photo 1). In this case, I found the fruit juice can to be just the right size. However, you have dozens of different sizes in common use from which to choose.

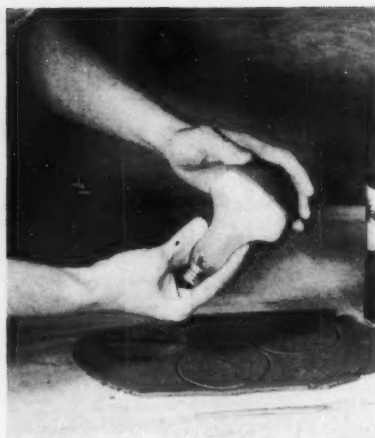
Form the clay cookie into a cup by pressing it on the  
(Please turn the page)

*Tin cans, cardboard cups  
and light bulbs  
serve as forming devices  
for six candleholders  
that can be grouped  
and regrouped  
into unique arrangements*





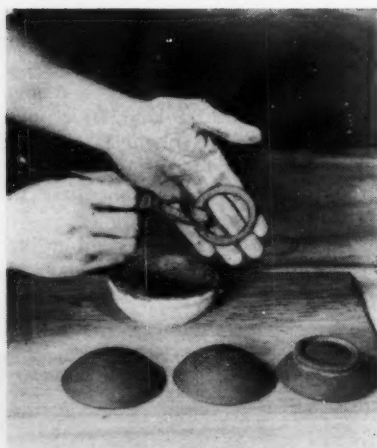
1. Using a large fruit-juice can as a cutter make six large clay "cookies" from a slab of clay 1/4-inch thick.



2. Shape the clay cookies into cups by pressing them against the end of a light bulb or other spherical form.



3. Make foot rims from clay rings which are cut with two small tin cans, one slightly larger than the other.



4. After the foot rims and bowls of candleholders have stiffened slightly, paint the rims with slip and put them in place.



5. Roll a paper cup on a clay slab to firmly imprint the pattern of its shape which is used for the high foot rims.



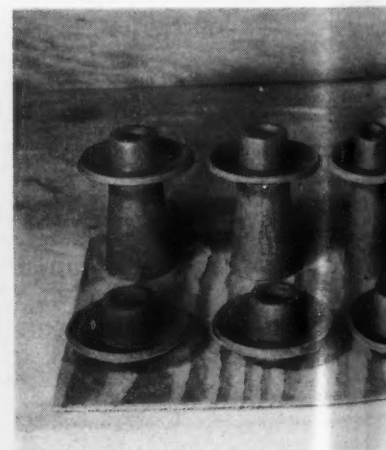
6. Line the inside of the cup with the clay piece which has been cut to fit. Join the seam with the handle of a paint brush.



7. Use the long neck of a light bulb to form the socket for the candles, making them deep enough to hold the candle upright.



8. When slightly stiffened, paint the pieces to be joined with thick slip and press them firmly together with a block of wood.



9. Dry the candleholders on a flat surface, turning them frequently to insure uniform drying. Finished pieces are shown opposite.

## ... VERSATILE CANDLEHOLDERS for the holidays and after

end of a light bulb (photo 2). If the clay is the right consistency (a little softer than usual for most other hand building projects), no cracks will appear. However, if you do have trouble with cracks, the light bulb forms a firm backing for patching the cracks.

The foot rims for the candleholders are made from clay rings which are cut with two small tin cans, one slightly larger than the other. I used a frozen-juice can and a tomato-sauce can. Make an impression on the clay with the larger can; then center the smaller can in this circle and make the inner cut first. Then cut the outer ring all the way through (photo 3).

After the foot rings and the bowls of the candleholders have been allowed to stiffen slightly in the air, paint the rings with thick slip—about the consistency of library paste (photo 4).

To make the high foot rims of three of the candleholders, roll a paper cup on a clay slab to firmly imprint the pattern of its shape (photo 5). Then cut the clay to a length sufficient to cover the circumference of the inside of the cup with about ¼-inch overlap, and work the joint together with a paint brush handle (photo 6).

Use the long neck of a large light bulb for making the sockets for the candleholders (photo 7). The bulb gives a firm support for welding the seams together, and the smooth surface allows the clay to slip off without sticking. Your own sense of good proportion will determine the height of these small cylinders. However, be

sure to allow sufficient depth to hold the candle steady.

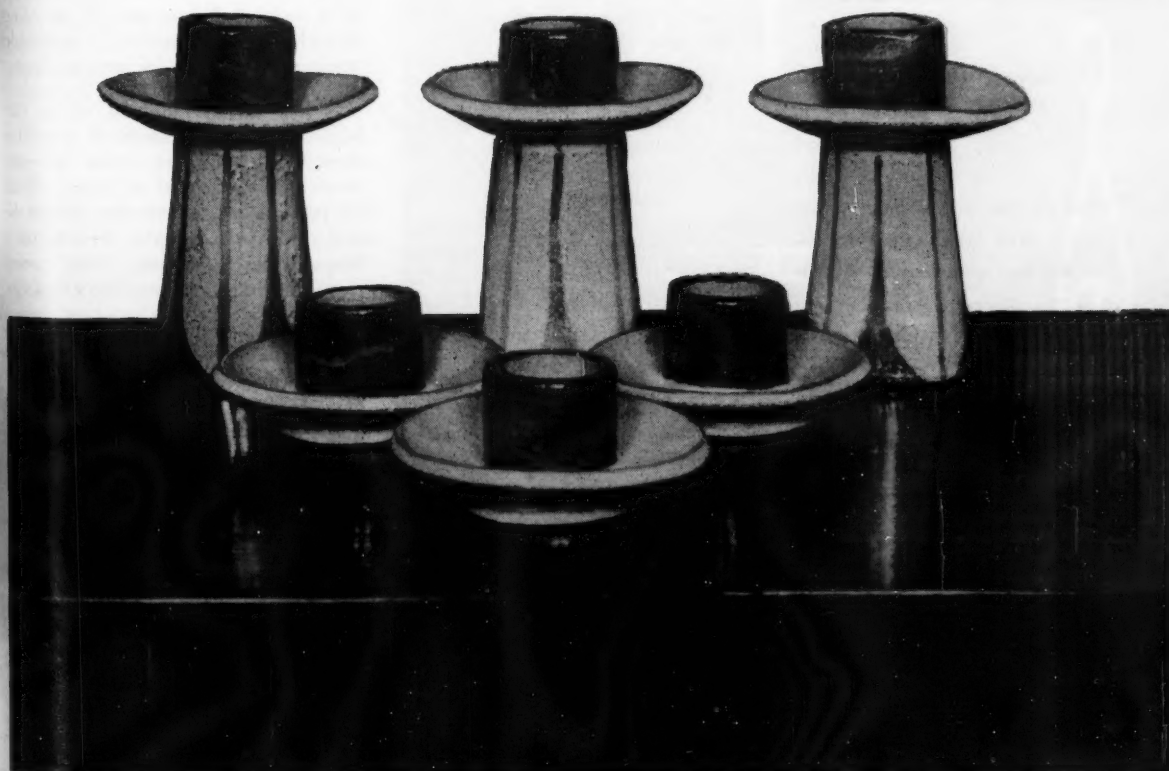
Allow the pieces to stiffen in the air for a short time. Then paint the pieces to be joined with thick slip and press them together firmly with a block of wood (photo 8). The wooden block insures even pressure. The foot rims are put in place first; then the sockets.

Although they have been made separately by hand, the candleholders are fairly uniform in appearance (photo 9). The slight variations which occur are acceptable (and even desirable), and each candleholder should be finished with regard to individual needs.

The pieces are placed on a flat surface for drying. To insure uniform drying, turn them upside down and right side up alternately. If you find that the rims of the bowls are drying too rapidly, wrap them with damp cloths until the cylinders or sockets have set. If the centers dry first, the outer rims will shrink into the centers without danger of cracking. But, if the outer rims dry first, they cannot move in when the centers shrink and cracks might result.

The pieces may be decorated in any number of ways. When the demonstration pieces were leather hard, I applied a slip decoration. I used black and white slips in this case so they would contrast with the clay.

Candleholders, though useful at any time of the year, are especially appropriate during the Christmas season. I think you will discover that these six candleholders can be grouped and regrouped into many interesting and unique arrangements. Used together or separately, they will add joy and light to the happy holiday season. •

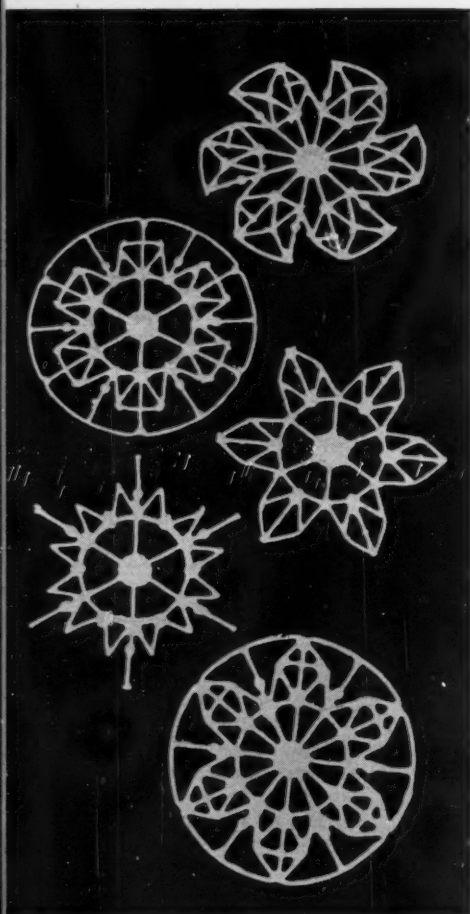




*Carve and Cast your own*

## CHRISTMAS-TREE

by JOHN IMHOFF



Variations from a single mold  
can be made  
by casting only part  
of the design, as in the  
example above. A wide variety  
of motifs are possible.  
Another sampling of Author  
Imhoff's creations are  
on the facing page.

THE HOLIDAY SEASON lends itself particularly to bringing out the best in all ceramists, professionals and amateurs alike, as they vie for the unusual and the new. One such form of self-expression is "drawing" Christmas ornaments with slip, the results of which are fascinatingly beautiful.

By using a "mold" for guiding the tracery, pattern designs may be repeated easily and quickly with professional results as the photos show.

Step-by-step instructions for making these unique ornaments are given in the following paragraphs:

1. With a pencil, draw or trace the desired design on an ordinary slab of plaster. Be sure the surface is smooth, free of scratches or other defects. (The flat, *outside* surface of a casting mold may be used without impairing its original use.) More than one design may be placed on the same slab, but leave about an inch of working space around each design.

2. Carve the design about one-eighth inch deep in the plaster by using a sgraffito or other V-shaped tool. Gradually work the groove down with several "re-drawings" until the required depth is achieved. This helps prevent chipping. (Occasional dampening of the surface with a sponge will also reduce this hazard.) Carving may be completed with the round end of a metal nut pick if angularity is

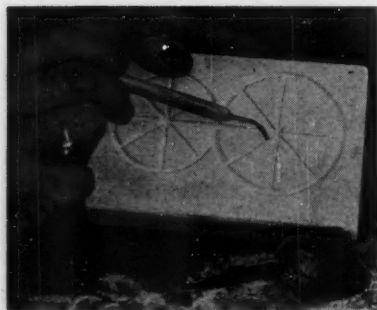
not wanted. Care should be taken to taper all grooves in a gentle curve toward the bottom. Avoid vertical walls as these will make the casting hard to remove. If the surface is damp, allow it to dry before pouring in the slip.

3. Dust the design lightly with talc to facilitate removal of the ornaments from the plaster. Ordinary casting slip is used to make the ornaments by filling a tracing bulb with slip and "drawing" your design in the grooves with the slip. (An ordinary ear syringe from the drug store is excellent for the purpose.) Remove excess slip with a sharp tool being careful not to disturb the poured ornament.

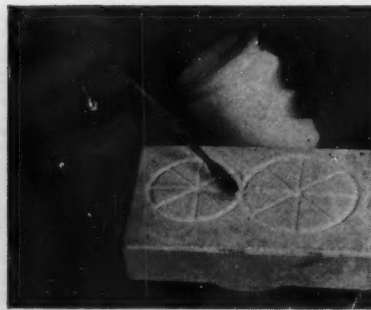
4. In a few minutes the ornament will be dry enough to remove. Because of its fragility caution should be used in removing from the mold. Carefully knocking the sides of the mold against the palm of the hand will help loosen it. A minimum amount of handling should be used, therefore, you should prepare in advance for drying them.

5. Dry the ornaments on a flat board or a cookie sheet. If a cookie sheet is used, first cover it with smooth paper to aid in drying. If at all possible the ornaments should be laid directly on the kiln shelf or on a bisqued tile for drying. This avoids extra handling and possible breakage.

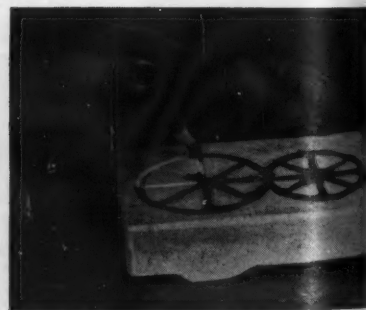
6. For practical purposes it is better to glaze only one side of the orna-



1. CARVE the design in a slab of plaster using a sharp tool. Avoid "tricky" designs or the cast piece may stick in the mold.



2. DUST with talc or fine clay to make removal of the piece easier. This will also help as the mold gets wetter from casting.



3. CAST the shape using a small syringe filled with slip and following along the lines of the design. Remove excess slip.

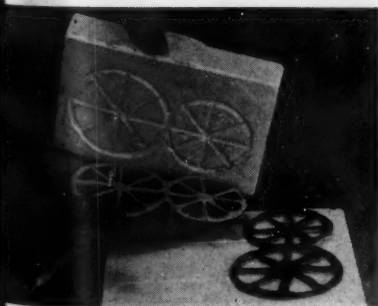


# ORNAMENTS

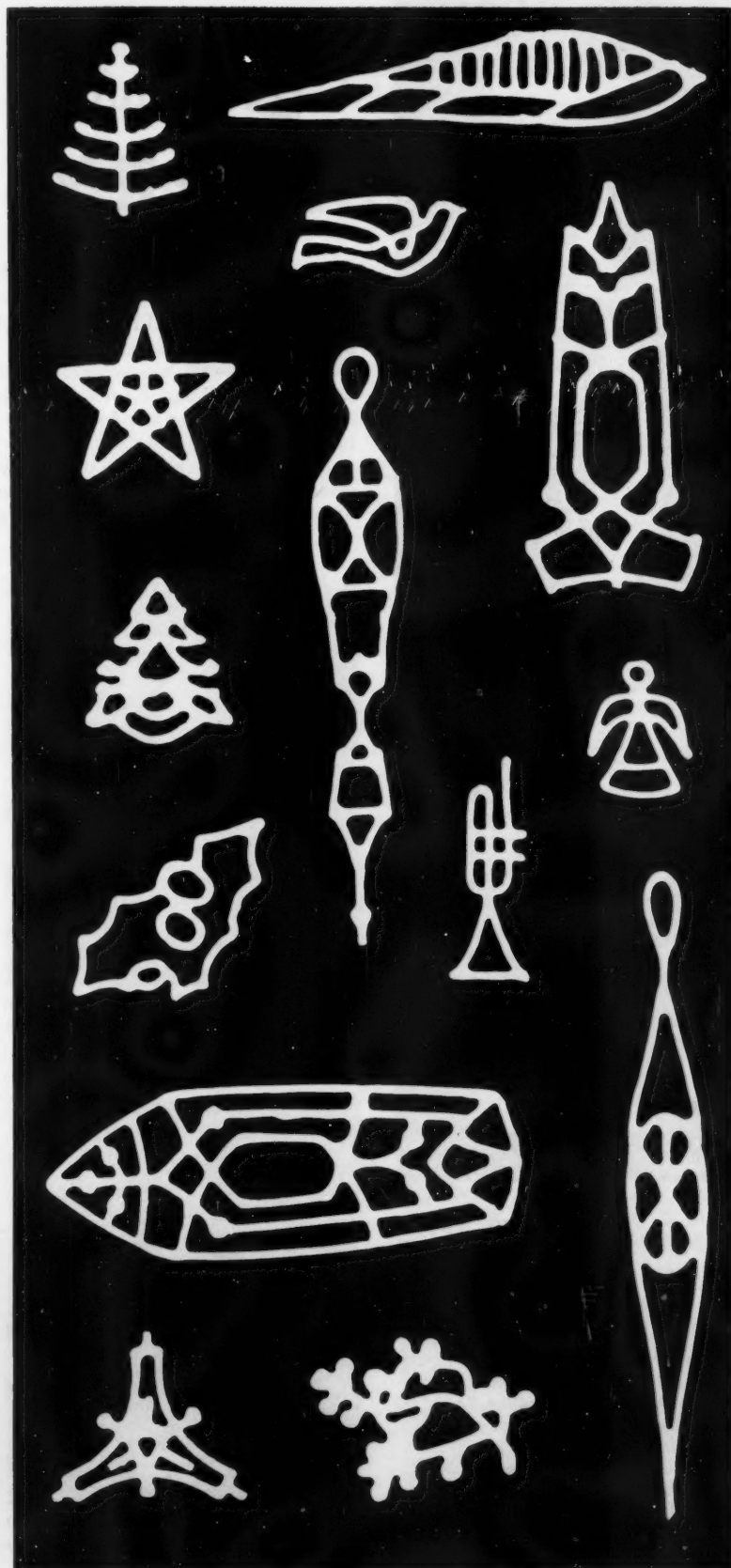
ment. If glaze is used on the entire piece it will stick to the kiln as these pieces cannot be stilted. Spraying the glaze is the easiest method of application, however, if you wish you may brush glaze on, being certain to remove any that has dripped onto the back. The ornaments should be placed on a well kiln-washed shelf to keep the pieces from sticking to the shelf.

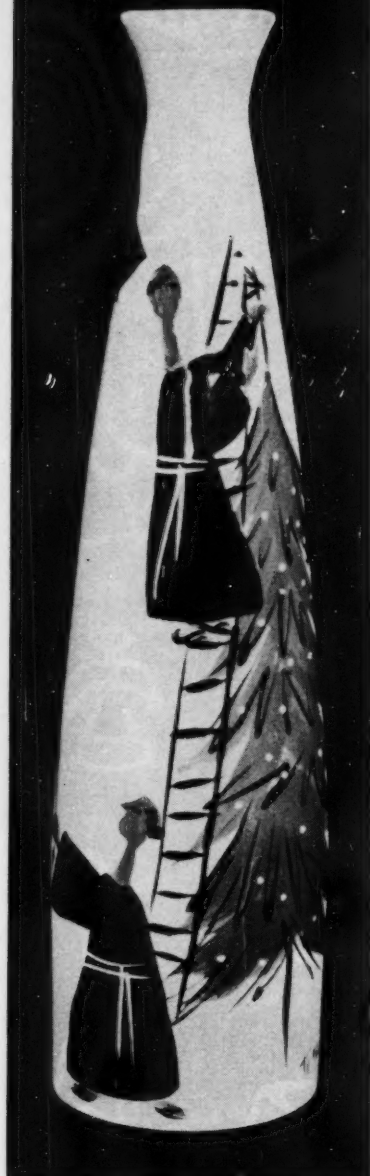
Clear, white glaze is by far the most effective finish for general use. A white ornament is more outstanding against the natural green of a Christmas tree. However, these ornaments may be finished in colors; also gold and lusters, which show up well on white, but due to the small surface area, they may not compete well with the glitter of other baubles. The bisque surface of color-glazed ornaments may be stained or painted with model airplane "dope" if desired although the alternation of white bisque and glossy color as the ornaments revolve in air currents may be more interesting, particularly if they are used as part of a holiday mobile.

If the directions above are followed and your own ideas added, we know you will create some unusually beautiful and delicate ornaments this Christmas that will open new vistas to your Holiday pleasure. The idea of a mobile made from a variety of these pieces and placed in a particular setting might prove interesting. •



4. REMOVE the ornament and set it aside for drying and bisque firing. Handle it as little as possible. It's fragile!





FINISHED AND GLAZED vase with the "Merry Monks" design is just the thing for holding gay sprigs of Christmas holly.

In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in both quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.

The **CM** UNDERGLAZE Series

# MERRY MONKS

demonstrated by MARC BELLAIRE

for the  
HOBBY DECORATOR

HERE IS A CLEVER CHRISTMAS MOTIF that is especially suitable for those tall shapes that usually are so hard to decorate. Vases and decanters, so popular to give and use throughout the holidays, may be easily decorated with the "Merry Monks" design. For step-by-step instructions, follow the photographs on these pages.

First, sketch the design on greenware with a blunt pencil. Be careful not to press too hard, or you will leave indentations on the greenware which will show after firing. Next, the Christmas tree is put in with dark green underglaze.



1. Using a blunt pencil, sketch the design on the greenware shape. Be careful to clean the greenware first.



2. Paint in the Christmas tree, using broad strokes, a fully loaded brush and dark green underglaze.



3. Next, put in the heads, hands and feet with light tan underglaze. Allow the color to flow freely from the brush.



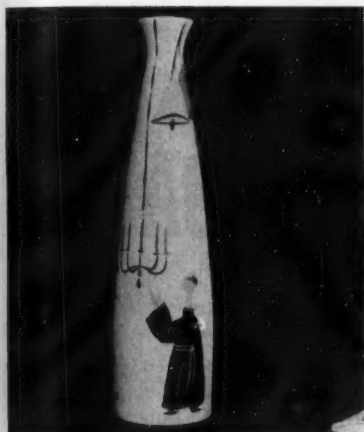
4. The robes of the monks are painted in with black underglaze. Be sure to use a large brush and free strokes.

# usher in the Christmas season

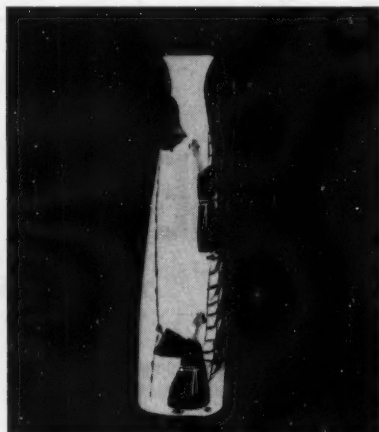
Always remember to use a well-saturated brush. Then the heads, hands and feet are done with light tan underglaze. The monks' robes go in next, using black underglaze. Purple and lavender underglazes are used for the bells and candies.

The final details of the design—hair, eyes, star on tree, tree trunk, ladder, bell cords, bell clappers, etc.—are put in with a liner watercolor brush and black underglaze.

For accent, a sgraffito tool is used to scratch in the ropes on the monks' robes and also the Christmas tree ornaments. The small dots are made by twirling the sgraffito tool between the fingers. Two views of the finished and glazed piece are shown in the large illustrations. ●



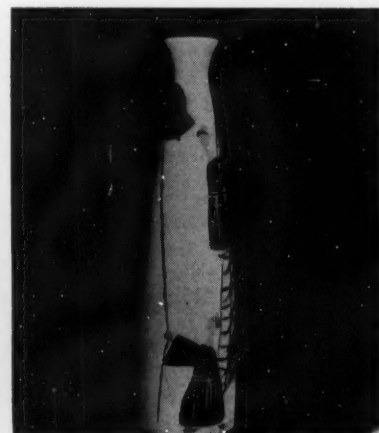
5. Now paint in the details—chandelier, bell clapper, hair, eyes, bell cords, etc.—with a liner brush and black underglaze.



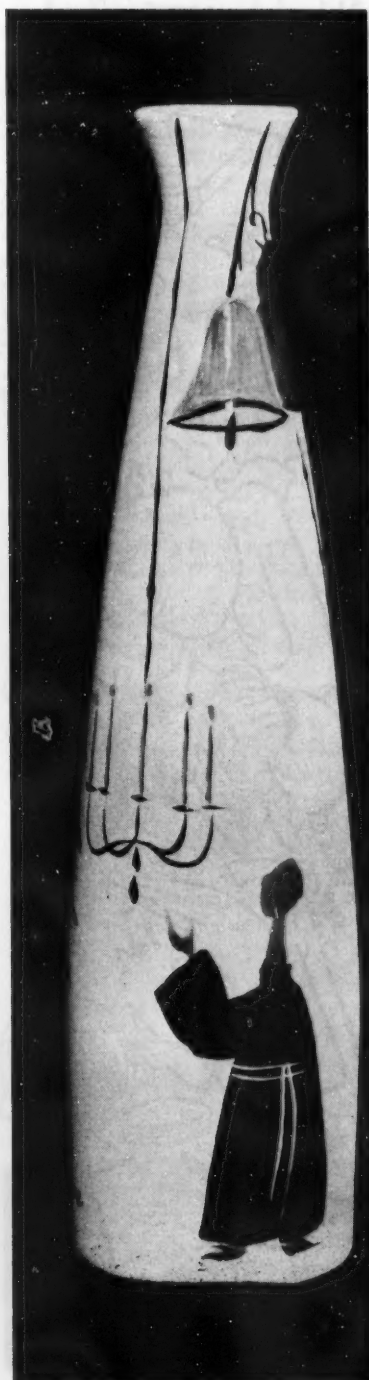
6. Ropes on the monks' robes are scratched in with a sgraffito tool. Be careful not to press too hard or you might chip the color.



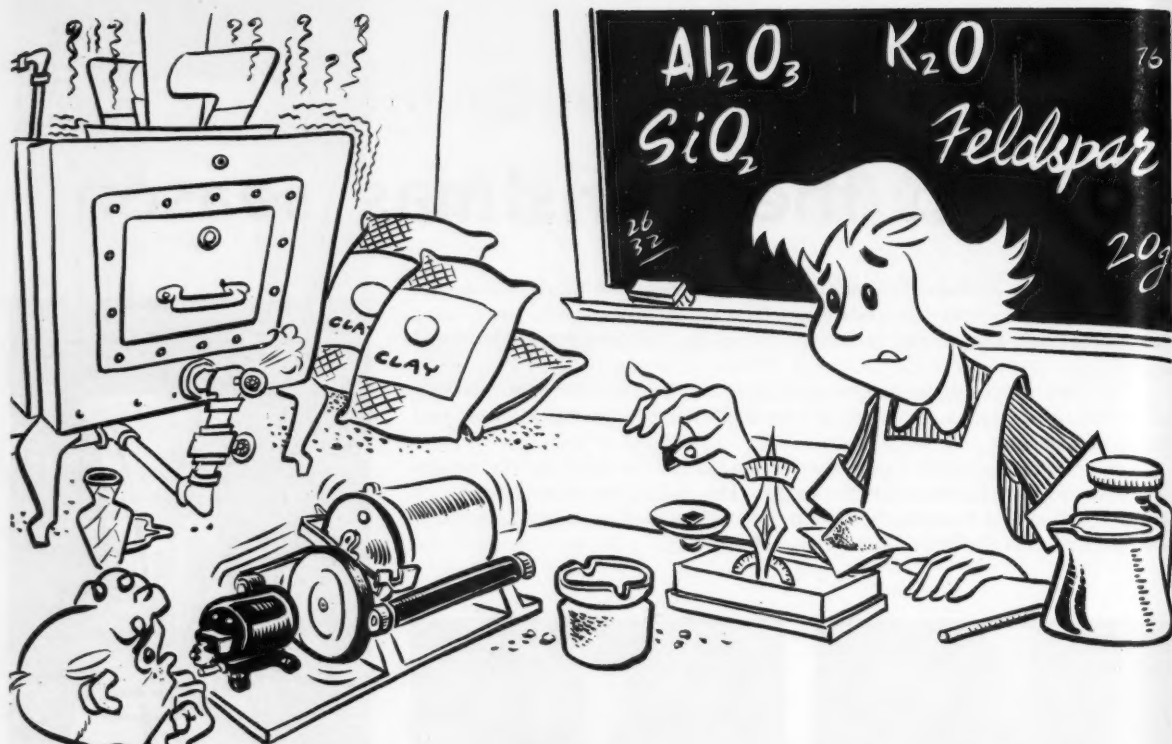
7. Christmas tree ornaments also are done with the sgraffito tool—by twirling it between the fingers.



8. One view of the glazed and finished piece. Other sections are shown in the large illustrations on these pages.







# GONE are the DAYS

by EDRIS ECKHARDT

*I am continuously amazed—even disturbed—by some of the questions I am asked by teachers from many parts of the country. In my refresher courses for teachers, for example, in the opening classes I find that many of the enrolled teachers are more intrigued with my equipment and supplies than with my lecture-demonstrations. Standard items I've taken for granted for the last 10 years or more leave them with open mouths.*

I'm taking a detour from the usual instructive article in order to reach some of the uninitiated. If you are well aware of the pleasures to be derived from modern equipment and prepared materials, this should give you added encouragement to continue to stay alert. Improvements in the entire field are being made all the time.

—Edris Eckhardt

**G**ONE ARE THE DAYS when a ceramic instructor in the city schools had to be a chemist, engineer, marketing expert, combustion expert and ceramic technologist all wrapped up into one. The teacher today can devote every minute of her time toward the creative aspects of ceramics. All this is made possible by the wide va-

riety of manufactured products that are so readily available, are so easy to use and give such dependable results.

But it wasn't always so!

Few, if any, ceramic projects were attempted in the classrooms 20 years ago—or even 10 years ago. Ceramics was a brave thing for the average teacher to attempt. When she did, it was merely to shape and dry the object. The glazing and firing was invariably farmed out to “the school with the big kiln and the specially trained teacher.”

Clay projects, therefore, were treated rather casually and used infrequently; and our children missed a great deal. This wonderful plastic stuff called clay is one of the best mediums for an art experience. No young student should be deprived of the experience of squeezing plastic clay in his hands and observing its response to even his slightest pressure.

But ceramics in the school was the exception rather than the rule, and for a variety of good reasons.

IN THE "Good Old Days" teachers had to know something about chemistry or farm out all the glazing to a smarter school. If she could mix her own glazes the classroom was a mess, the number of glazes used was limited and the class often spent many valuable learning hours producing a remarkably poor glaze.

Now I am quick to concur that in high school classes, knowing the how and why of mixing glazes has a useful place. Not, however, in an elementary school where the accent should be on free, creative expression.

Then, too, the numerous chemicals needed, the special scales, the grinding equipment and other paraphernalia discouraged many an educator who merely wanted to give her students the joy and thrill of a three-dimensional art expression without all the fuss, muss, worry and uncertainty, to say nothing of time limitations that glaze mixing involved.

Even the ordering of ceramic supplies in the "good old days" made many school boards throw up their hands and quit before they started. There were few if any local supply outlets and few prepared glazes. Raw chemicals had to be ordered in large quantities that took forever to use, took too much space to store and wrecked the budget.

Today there is a veritable wonderland of glaze and color supply houses. This fact puts good old American competition to work for you. Each year the glazes that you can buy to use in your school room become better, more varied, more fool-proof, easier to use and cheaper. They are uniform and dependable and easy to buy in large or small amounts as your needs may be.

There are wonderful brilliantly colored underglazes ready to dip your brush in and paint your tile or figurine. There are semi-moist underglazes if you want to try a ceramic silk-screen project.

The liquid underglazes are of particular interest because they can be used exactly like water colors—a medium with which children are already familiar. They are ideal for decorating pieces because the color stays exactly where it is put—that is, it doesn't run in the kiln and thus prevents disappointing the little folks when their prize pieces come back to them.

For large sculptures there are prepared colored slips and engobes. And

for all your work there is every conceivable type of glaze and glaze effect: Transparent, gloss, crackle, variegated, matt, semi-matt and all kinds of texture effects in exciting colors and all firing temperatures. All these are prepared and ready to use, and many can be applied directly to unfired pieces eliminating the need for a bisque firing thus saving valuable kiln space as well as time.

So, you see, you needn't be a ceramic engineer nor a chemist to successfully include ceramics in your classroom.

IN THE "Good Old Days" it was difficult to find clay supplies who would sell in small enough quantities to meet your own needs. There were few local stores around the country and only a few national supply houses. Now you can get clay in quantities of five pound sacks to ton lots; and what a variety. You can have grey, red, buff or white; high or low-fire or anywhere in between. It comes in a moist, wedged, ready-to-use form, wrapped in plastic. Just open the bag and your students are ready to start. What a blessing in a 45-minute classroom period!

Of course, you can still obtain dry, pulverized clay if you wish, to enable you to mix up special blends for special projects.

The problem of storing clay used to be an almost insurmountable task. Heavy stoneware crocks were used for the batches of moist clay that you mixed up before classroom time. The dry clay was stored in wooden bins or merely stacked in a dust-filled room in the burlap bags in which it came from the supplier.

The storage of work in progress was also a problem. Today, plastic film and bags enable each child to cover his work so it won't dry out and store it in his own assigned spot where he knows he will be able to find it still in good plastic condition when he is ready to work on it again.

IN THE "Good Old Days" the kiln was the big, insurmountable problem for the average art class in the average city school. The kilns were fuel-fired—natural gas, kerosene or oil—and they required the constant attention of an experienced person.

The installation of a kiln was a major project, too. If you were to mention a ceramic class to one of the "school fathers" you would invariably have the riot act read off to you. Ac-

tually, fuel-fired kilns, still in use today, were perfectly safe and did an effective job (when fired by a trained person); however, the thought of placing one of these flaming, snorting monsters in the same building with little children—perhaps even in the same room—was too much to expect a conservative layman to go along with!

Today the "monster" has been replaced by the inexpensive electric kiln that can be set on a table-top right in the classroom and plugged into an ordinary wall outlet. There are many manufacturers and each put out a wide variety of models. Some of the large electric kilns will require special wiring (220 volts); however, this is no problem. Most schools are already wired with 220 and it is even commonplace in the home, being the type of voltage installed for clothes driers.

So there are no problems, no fumes, no burners to adjust and no danger. The students load the kiln, close the door, turn on the switch and that's all there is to it. They can even peek in the spy-hole to watch the progress of the firing and see the magic that is going on inside.

The all-night vigil by a trained operator is now unheard of. The small electric kilns fire quickly and a schedule can be worked out that allows the entire firing to take place during the regular school day. For longer firings the janitor can be instructed to turn on the kiln at a certain time during the night so that the firing is completed while the students are there. Or you can obtain automatic equipment that turns off the current at exactly the right temperature.

This does away with the "engineer-teacher," that frightened, harried soul that was never sure of the temperature of the burner or the cone she couldn't see—the teacher "kept after school."

SO YOU CAN SEE, it is a breeze teaching ceramics in the schools today, from kindergarten through high school. The commercial suppliers not only have made available every type of prepared material that you can possibly want, they also supply complete instructions on their use. Everyone can now have a wonderful time with predictable results. The modern ceramic classroom is clean, uncluttered and has a rich assortment of available materials and inexpensive equipment that is easy to use. However, it saves valuable creative time!

(Continued on page 28)

## CHAMPLEVE (Part 2)

by KENNETH F. BATES

*This month Mr. Bates concludes his two-part article on the champleve technique, picking up where he left off last month. In previous CM articles, the author discussed the basic enameling procedures which he recommends (May 1957), the technique of cloisonne (June-July 1957), and plique-a-jour (January-February 1958).—Ed.*

**N**OW THAT THE DESIGN has been etched in, the metal is ready to receive the enamel. Since it is now much thinner in some areas than in

others, it is essential that we counter-enamel the back. Unless the champleve work is done on extra heavy metal (16 gauge), the piece may go badly out of shape if counterenameling is omitted. This is quite logical since stresses are not evenly distributed over the entire surface.

### Enameling

Enamels for champleve should be ground very fine. Always regrind every enamel assiduously, washing it until the water is clear. The enamel

is applied with a spatula and pointed spreader. Place each different color in a small agate dish and mix with a few drops of concentrated gum tragacanth. This paste-like mixture will be thick enough so that you can pick up small amounts on the point of the spreader and transfer them from the dish to the recessed areas of the metal. All of these areas must be filled in with meticulous care. If the metal has been etched to a depth of 1/32-inch, two to four thin layers of enamel will be required. Always expect

CHAMPLEVE NECKLACE by Kaye Williams.





the enamel to sink a little at each firing.

Because there will be several layers of enamel (each fired separately) before the level of the metal is reached, one should consider using opaque colors wherever possible. With a base of fine silver, a very translucent quality may be obtained if, before enameling, the surface of the recessed areas is crosshatched with a sharp engraving tool. For achieving greater transparency when the base is copper or an alloyed metal such as sterling silver or gilding metal (an alloy of 90 per cent copper and 10 per cent zinc or brass), it is advisable to apply tiny paillons of silver or gold foil prior to the last layer of enamel.

#### Stoning

When the final firing has been completed, the surface of the enamel must be stoned until it is level with the metal. This stoning is done in the usual way, using a coarse Carborundum stone and proceeding to a finer grade.

A matt finish is sometimes desired in champleve, as in cloisonne. In such cases, omit refiring after stoning and merely polish the exposed metal. When shading or other overglaze details are required, follow this procedure: Stone, fire; apply overglaze, refire; apply transparent flux, refire; then polish.

#### Other Champleve Methods

The champleve process I have described is known as the etching method. There are two other ways in which



FINISHED DEMONSTRATION PIECE by the author.

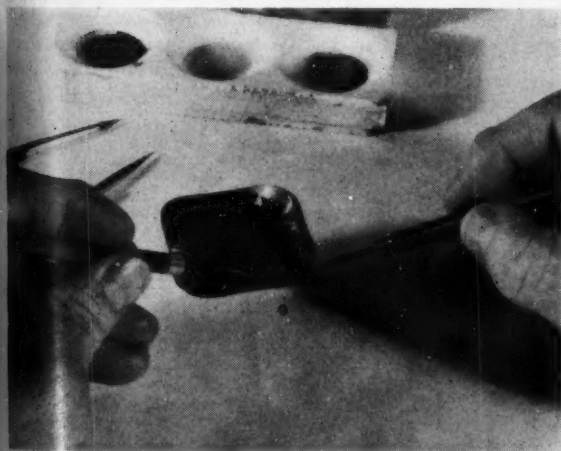
a fairly similar effect can be obtained and which allow for working in gold. These are the carved or engraved method and the sawed method.

The carved method requires a considerable amount of skill with metal-carving or engraving tools which are used to create recesses for the enamel. Control and constant sharpening of the tools are paramount. The sunken

areas should be left roughened or patterned with a series of parallel or crosshatched lines. This method of etching adds to the brilliance of the transparent enamels and is the way machine-turned commercial enamels gain their sparkle. This effect also is possible with cloisonne enameling.

In the sawed method, two pieces

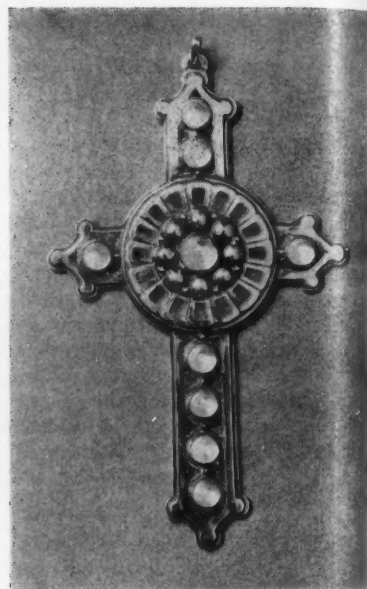
(Please turn the Page)



FILL IN etched areas with layers of enamel, firing each layer separately. Be sure to counterenamel, or the piece may become badly misshapen. Stone the enamel until it is level with the metal.



POLISH with buffers and fine polishing agents—such as bobbing compound, tripoli, or jeweler's white diamond rouge. Mr. Bates' finished champleve enamel is shown above.



CROSS by Mildred Watkins features champleve on the outer band of small panels on the large circle.

"BROWN LEAF" by Jean O'Hara is done in a variation of the traditional champleve technique. Both the raised and etched areas are covered with enamel.

## ... CHAMPLEVE (continued)

of metal are used. One is retained as a base plate, the other is pierced and sawed in the desired design. The open-work metal then is soldered to the solid base plate (other separate pieces of metal may be added in the same way). As in other techniques, you must be sure to use a hard solder that has a melting point above 1450°F., and overfiring must be strictly avoided. Remember that increased temperatures will cause solder to spread and run under the enamels, which in turn causes discoloration and chipping, especially in transparent enamels.

### Polishing

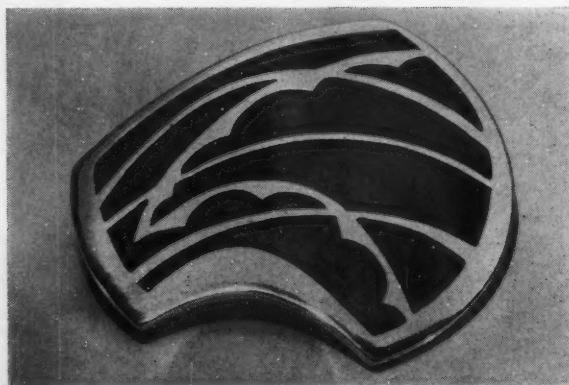
In all three methods described, polishing can be done in the usual way by buffing. But do not use too much pressure in the process for fear of wearing away the metal and leaving the enamel slightly raised. The precaution applies especially to fine silver. If an effect of darker metal and lighter enamel colors is desired, the metal may be oxidized with liver of sulphur dissolved in warm water. Avoid too strong a solution.

It is possible to plate metal, after

polishing, without endangering the surface of the enamel. It would be wise to expose tests, of the colors you intend to use, to the plating bath before proceeding with the final piece. Some of the softer colors may be affected. However, if plating is to follow, buffing and finishing of the metal must be done beforehand with greatest care. Every scratch and blemish must be completely eradicated

before proceeding with the plating process.

Champleve is not a difficult enameling technique. It offers many opportunities for the contemporary designer of panels, murals and insets. By combining champleve with cloisonne (use of wire patterns within the etched out areas) many craftsmen should find expression for a new direction in design. ●



TRADITIONAL CHAMPLEVE PIN by Helen Worall. Made of silver, the piece measures two inches in diameter. The enamel portions are lavender transparent shaded into maroon.

# Strictly Stoneware

## Learning About Glazes (Part 3)

by F. CARLTON BALL



In the September Issue, Carlton Ball introduced this new series with the comment that his approach to glazes was designed to help the reader help himself: "By studying the glaze-making materials and experimenting with them in simple tests, you'll be well on your way . . ." —Ed.

### An Alternate Test

If the glaze you chose for test #1 turns out to be a thick, white, opaque, dry matt; then test #2, as just described, may not give you good results. In this case, an alternate test should be performed. Glaze the pot smoothly on both the inside and the outside; then, as in test #2, paint the seven bands of color on top of the unfired matt glaze.

The conscientious potter naturally will make this alternate test as well as test #2. He will glaze two bisque pots, then paint the bands of color on both, over the unfired glaze. He will fire one pot to cone 10 oxidation and the other to cone 10 in a reduction atmosphere.

The pots that have the colors painted on top of the glaze may be more handsome than the pots with the colors under the glaze. When the colors are painted over the glaze, the effect usually is more glowing, softer and, perhaps, mottled. This is the majolica painting technique, and is well worth the extra time needed for an additional or alternate test.

In an oxidation firing, most stoneware bodies fire a buff color. When colors are painted on this buff clay

and a clear glaze applied over them, the effect is not pleasing with some colors—especially the blues.

In a reduction firing, most stoneware bodies fire a gray color which is too dark to give a pleasing effect with some colors. For this reason alone, it is best to paint the bands of color over the unfired glaze when you are working with a matt, milky white or translucent glaze for more effective colors.

This test may be extended by adding more colors. Although it will take more time, this test is worthwhile because you will learn more about your glaze.

If you wish to extend your test, add these colors: Green nickel oxide, green chromium oxide, black underglaze or glaze stain, red or maroon underglaze or glaze stain, blue-green glaze stain, titanium blue underglaze or glaze stain, milled Illmenite, and a zirconium opacifier—*Ultrox*, *Zircopax*, etc. This will bring the total number of colors in your test to 15.

### A Suggestion

Many potters have husbands, wives, children, relatives or friends who are fascinated with pottery. Although they may not be interested in making or decorating pots, many of these people will enjoy mixing glazes and making tests and experiments. The material and instructions in this series of articles can be followed by anyone with a little help from a potter. Two people interested in different phases of ceramics might be able to form a good working team.

(To be Continued)

## Ceramic Tiled COCKTAIL TABLE AND MATCHING END TABLE

Create your own mosaic tables! New complete kits. Easy to assemble, and you save! Imported mosaic ceramic tiles (3/4") come in square sheets properly spaced and mounted on nylon webbing to fit table top. Mastic, grouting and tools furnished. Assembled maple table and legs are sanded, ready for finishing. "Melody" pattern (multi-colored tiles). Enclose check or money order. Money back if not fully satisfied. Shipping charges collect. Send for free catalog sheet.



Cocktail Table \$28.88  
19 1/2" x 43 1/2" x 14" high  
End Table \$22.88—22" x 22" x 23" high  
In many colors. Also tiles alone, by sq. ft.

APSCO, Dept. M 10th St., Baer Field, Fort Wayne, Indiana

Brand NEW  
in Original Crates



## 80 ARMY SURPLUS STEWART KILNS!

SPECIAL PRICE \$120.

(regular price \$222)

- \* Save Over \$100
- \* Inside dimensions 17 1/2 x 17 1/2 x 16"
- \* Built to rigid Army specifications
- \* Includes pyrometer and all controls
- \* Operates on 110 or 220 volts AC
- \* Money-back guarantee of satisfaction
- \* Has pilot light and 3-way switch
- \* Fires glass, china, enamel, decals
- \* Finest hobbyist kiln yet

We have only 80 of these brand new kilns to sell, so order yours today. You save over \$100.

JOHN DEAL COMPANY

Plant #2

939 Trinity Lane Nashville, Tennessee





## LIBRARY BINDER for CM an ideal gift

This specially designed binder will protect your current and back issues of CM. A steel blade holds each issue in place and new issues are quickly and easily inserted.

For immediate identification, "Ceramics Monthly" is stamped in gold leaf on both the front cover and backbone. Holds a full year of CM, and there are extra blades for your favorite catalogue.

only \$3.50 postpaid

Ceramics Monthly  
4175 North High St. Columbus 14, Ohio

## GLAZES UNDERGLAZES SLIP

NEW—Flesh colored slip, cone 06

Write for FREE literature.  
SPECIALIZED CERAMICS

200 W. THIRD ST. PLAINFIELD, N. J.

## PAJE CERAMICS

Wholesale — Retail

Distributor for  
SYMPHONY PRODUCTS  
Instructions — Supplies  
Dealer Inquiries Invited  
2901 — 16 St. Moline, Ill.

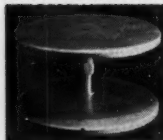
## COLUMBUS, OHIO

Greenware — Slip — Glazes — Underglazes  
Sub-Distributor: American Beauty Glazes  
Dealer: EZ-Flo and Galaxy glazes; Fiesta  
Mi-glaze and Wrought Iron Stains; Tru-  
Fyre Underglazes  
Custom Firing (porcelain and ceramic)  
Instructions in Glazing, Underglazing, Hand  
Building. No Catalog.

## GRA-ZLE CERAMICS

348 Yarmouth Lane TR 8-3274

## KINGSPIN Steel Wheel



Steel Top and Bottom  
Kinnloy Bearing  
Knurled Stem  
Zinc Plated Rust Proof

ONLY \$2.95  
Liberal Dealers Discounts

Also available with Cast Aluminum Head \$3.95  
See your Dealer or Distributor or write  
Gilmour Campbell — Dept. C-11  
14258 Maiden Detroit 13, Michigan

## Gone are the Days

(Continued from page 23)

Of course, availability of materials isn't the exclusive answer to the successful inclusion of clay in the curriculum. The point is, however, that years of highly specialized training is not required. Teachers who have worked with three-dimensional mediums will have no difficulty. The clay technology can be learned easily from the wide variety of excellent books available, from suppliers' catalogs and instructive booklets, and of course, from CERAMICS MONTHLY magazine. Classes are available in almost every city in the country where teachers can learn the fundamentals — and have a lot of fun doing it.

This is the picture, if you have taken stock lately. So, if one of the school fathers throws up his hands when you mention adding ceramics to the art program, tell him to take off his white cap, goggles and long white touring coat and hop out of his Stanley Steamer. Tell him there's a new era in ceramics! •

## Give a CM subscription.

Use the handy card tucked in this issue.

Statement of Ownership, Management, and Circulation Required by the Act of Congress of August 24, 1912, as Amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233)  
of CERAMICS MONTHLY, published monthly except July and August at Athens, Ohio, for October 1, 1958.

1. The names and addresses of the publisher, editor, managing editor, and business manager are:

Name Address  
Publisher, Professional Publications, Inc. .... Columbus, Ohio  
Editor, Louis G. Farber .... Columbus, Ohio  
Managing Editor, Louis G. Farber .. Columbus, Ohio  
Business Mgr., Spencer L. Davis .. Worthington, Ohio

2. The owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Name Address  
Professional Publications, Inc. .... Columbus, Ohio  
Louis G. Farber .... Columbus, Ohio  
Spencer L. Davis .... Worthington, Ohio

3. The known bondholders, mortgages, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) .. None

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.)

SPENCER L. DAVIS  
Business Manager

Sworn to and subscribed before me this 1st day of October, 1958.

LEW E. WALLACE  
(My commission expires January 9, 1959)  
[Seal]

## COPPER ENAMELING SUPPLIES JEWELRY FINDINGS and SETTINGS for CERAMICS

### JEWEL UP YOUR CERAMICS!

Bergen has all the decorating supplies you need ... the finest lights for your Ceramic Christmas Trees, Rhinestones, Pearls, Boutiques, etc. Plus many new items for Ceramics and Enameling.

FULL DEALER DISCOUNT AVAILABLE ON ALL ITEMS • GET ON OUR MAILING LIST TODAY!  
New Giant Size 112 page catalog 25c

## BERGEN ARTS & CRAFTS

Dept. CM 111 300 S.W. 17th AVE. • MIAMI • FLA.

## SOMETHING NEW

Better quality hinged Cigarette Boxes  
HONEY MAPLE (8 1/4 x 5 1/4 x 3 1/4) ..... 2.50  
WALNUT (4 1/2 x 6 1/2 x 2 1/2) ..... 5.00  
COPPER BLANK (to fit either box) .. 75c  
Aluminum Setting for Mosaic Inlay ..... 1.00

Other new items available ...  
Dealer inquiries invited  
CHARLES HARRIS CO.  
60 MIRACLE MILE, CORAL GABLES, FLA.

## GLAZES and PORCELAIN

exclusively manufactured by

Leslie Ceramics Supply Co.  
13715 San Pablo Ave., San Pablo, Calif.  
Inquiry Invited

## CERAMIC STUDIO WORKSHOP

8027 Frankford Ave., Philadelphia 36, Pa.  
Register for Isabel Podesswa Classes  
Distributors of: Petras, Creek-Turn, Bee  
Busch & Mallory MOLDS; Creek-Turn,  
Symphony, Reward & Mayco COLORS;  
Norman KILNS, Paasche AIR BRUSH, La-  
Fleur STAMPS, Bergen BRUSHES.

The largest and most complete  
Ceramic and Art Supply Shop in  
Western New York.

## BUFFALO CERAMIC AND ART SUPPLY CENTER

437 FRANKLIN ST. BUFFALO 2, N. Y.  
PH: GRANT 4442

*Studios*

## ATTENTION

You can make extra dollars by selling  
single copies of CERAMICS MONTHLY  
and taking subscriptions on a commission  
basis. WRITE to: Circulation Dept.  
Ceramics Monthly 4175 N. High St.  
Columbus, Ohio

## MOLDS

### NATIONWIDE MOLD SERVICE

Molds from leading mold makers  
Catalog Fifty Cents

DUNCAN PARAGON REWARD  
RETAIL WHOLESALE

VISIT OUR NEW LOCATION  
MARYLAND CERAMIC HOUSE, LTD.  
3510 HARFORD RD. BALTIMORE 18, MD.

## SHOW TIME

# CLEVELAND

## May Show

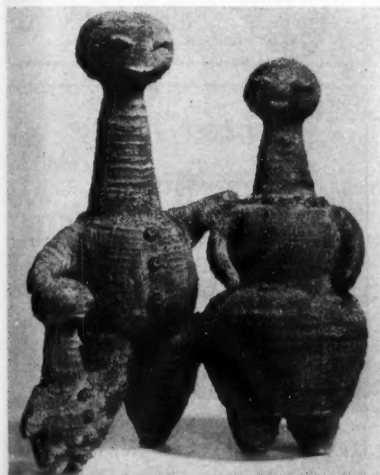
THE 40TH MAY SHOW of the Cleveland Museum of Art attracted 4,160 entries from the Cleveland-area artists, including potters, enamelists, and sculptors. The exhibition, which was the first show to be installed in the special exhibition galleries of the Museum's new \$9,000,000 wing, contained 888 objects which represented the work of 354 artists and craftsmen.

The jury of selection included Adelyn D. Breeskin, director of the Baltimore Museum of Art; Frederick A. Sweet, curator of American painting and sculpture at the Chicago Art Institute; and Paul B. Arnold, associate professor of fine arts at Oberlin College.

Charles Lakofsky, Bowling Green, Ohio, received first prize in pottery for his nine porcelain entries. First prize in enameling was awarded to Jean O'Hara of Cleveland, for two enamel plaques. The top honors in ceramic sculpture went to Fern M. Georgi of Cleveland, for a stoneware sculpture group entitled, "The Joneses—Next Planet." Special awards in pottery and enameling were given to Toshiko Takaezu and Charles Bartley Jeffery, both of Cleveland. Several of the award-winning pieces are shown.

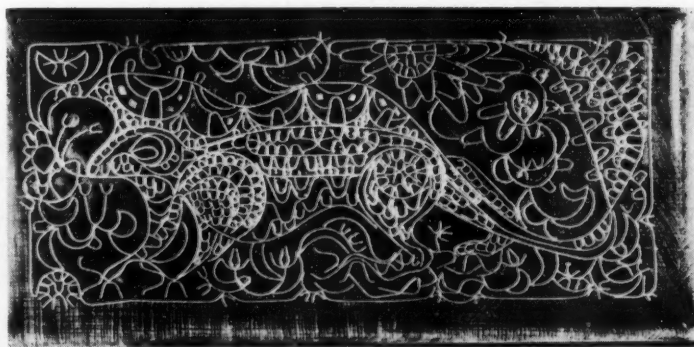


FIRST PRIZE IN POTTERY was awarded to Charles Lakofsky of Bowling Green, Ohio, for nine porcelain entries.



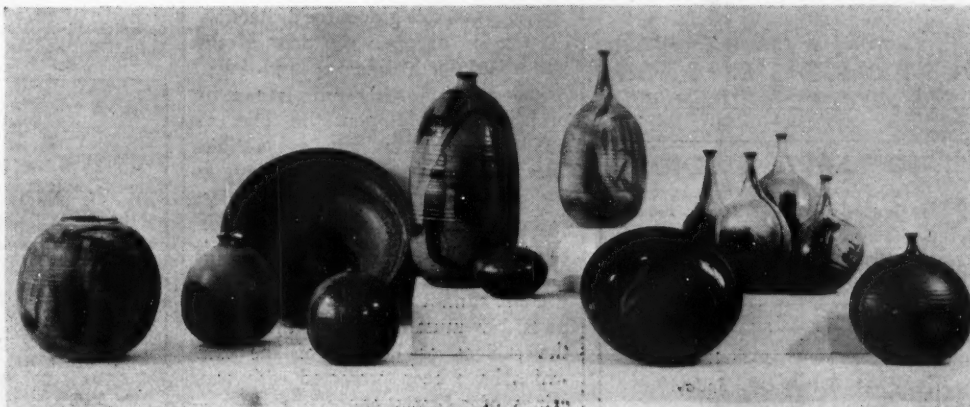
FIRST PRIZE in ceramic sculpture was awarded to Fern M. Georgi of Cleveland.

Photos: The Cleveland Museum of Art



"GOLD AND SILVER DRAGON" was one of two enameled plaques which earned first prize in enameling for Jean O'Hara of Cleveland.

HORACE E. POTTER AWARD for excellence in craftsmanship was given to Toshiko Takaezu, of Cleveland, for a group of ten stoneware and porcelain pots.





## CLAYS GLAZES COLORS

and a COMPLETE SERVICE on . .

**KILNS**—In Stock for  
Immediate Shipment

**KILNS**—For Cone 10  
(2381°F.)

**KILNS**—For Enameling

**POTTERS WHEELS**—8 Models

Write for NEW catalogs  
CERAMICS OR ENAMELING

**Newton Potters Supply, Inc.**

1021 Boylston St. (Rte. 9)

Newton Highlands 61, Mass.

### JEAN LEONARD CERAMICS

96-24 Corona Ave. Corona, L.I., N. Y.  
15 E. Hartsdale Ave. Hartsdale, N. Y.

Distributor of  
Glossmatic—Tru-Fyre—Drakenfeld—Zircos  
Duncan—L & L Kilns—Kemper Tools  
Try our Magic Glaze Binder, makes a gal. 50c  
Mend-All, greenware & bisque mender 4 oz.  
50c. All items plus postage—Catalog 25c.



**AUTOMATIC KILN CUT-OFF**  
P. O. Box 1066 Jacksonville Beach, Fla.

### The Famous KLOPFENSTEIN POTTER'S WHEEL

Write for FREE information  
**H. B. KLOPFENSTEIN & SONS**  
R.F.D. #2 Dept. A Crestline, Ohio

### JO ART'S STUDIO

2513 BLADENSBURG RD. N.E.  
WASHINGTON 18, D. C.—LA 9-2282

Greenware—Firing—Instructions  
Creek-Turn Distributor

OPEN 1 TO 9 P.M. CLOSED SUN., MON.

**Free!**

Write for the New  
CM Booklist Today!

### OVERGLAZE NOTEBOOK

## Facts on Firing

by ZENA HOLST

**RAISED PASTE:** Raised paste is used for ornamental decorations that are appropriate only on certain types of ceramic ware and fancy china such as cake plates, candy dishes, etc. This yellow paste is applied in high relief design, fired and then covered with gold. The gold must be of the unfluxed kind. The paste may be obtained in ready-to-use form. Powdered form also may be used, but it must be mixed with the medium that is made especially for raised paste work. Directions should be carefully followed for successful preparation and use.

### SEPARATE FIRINGS NOT NECESSARY:

It is a mistaken idea that metals and lustres should be fired separately from mineral colors and enamel decorations. All kinds of overglaze decorations may be placed together in the kiln for the same firing and one will not affect the other, if fired properly. Again, remember to completely vent the kiln before it is closed for finishing the firing cycle.

**FIRING GLASS:** Firing glass is not much different than china, except in finishing. Special overglaze pigments are used for glass painting so they will mature at a lower temperature. Glass seldom can be fired over cone 022 (1085°F.) or it will melt and become distorted.

Glass must be cooled very quickly after the end of the firing so it will hold its shape. There must not be a "soaking" period of heat. This is prevented by *flushing* the heat out of the kiln as soon as it has been turned off.

Using asbestos gloves for protection, lift the lid or open the door of the kiln a little at a time (up and down, or back and forth) until it can be propped open. Open the kiln as quickly and completely as possible. The rules for venting are the same as for china. Considerable odor comes from the heating of glass and the kiln should not be closed as long as this is noticeable.

Glass cannot be supported with fixtures, but must be placed directly on the shelves or bottom of the kiln which have been protected with coverings of asbestos paper.

## MOLDS · MOLDS · MOLDS

for over 400 original Ludwig  
Schmid Models in stock, new  
items added continually.

Complete catalogue and price  
list, with additional sheet for  
dealers, studios, and schools  
\$1.00, refunded with first order

*Ludwig Schmid*

model and mold shop

838 Genesee St. Cor. Dayton  
Trenton 10, New Jersey

Open daily 8 A.M. to 5 P.M.,  
(except Sunday). Phone: EX 3-4363

### Buy BUELL KILN KITS



and build your own, at  
low cost. Easily assem-  
bled at home. Safe, ef-  
ficient, low operating  
cost. Plugs into any  
10v double outlet.  
Write for literature  
and "Questions & An-  
swers on Kiln Build-  
ing." C. M. BUELL  
KILNS, Box 302, Royal  
Oak, Mich., Tel. LI  
2-4298.

### Contact Trinity for Superior

CERAMIC and PORCELAIN  
CLAYS

*Trinity* CERAMIC SUPPLY

100 Howell Street Dallas, Texas  
Telephone RI 7-7248

### MARY GROHS CERAMIC DECALS

P.O. Box 34 West Orange, New Jersey  
**DECALS & JEWELRY:** Decal illustrated  
catalog 50c. Jewelry findings and medallions  
catalog 25c. Gold & Lustre instruction book  
\$1.00. Plenty of NEW Decals for Jewelry &  
Ceramics—Fish, Horses, Dogs, Flowers, Scenes,  
Xmas, Gold, Etc.

### World's finest TILES

For Decorating

Superb English Tiles, bisque or glazed,  
6" x 6", they're perfect for pleasure . . .  
or profit.

ALSO AVAILABLE

• TRIVETS, black • WOODEN  
iron, rubber-foot- FRAMES  
ed, for 1 and 2 • TILE BACKS and  
tiles • HANGERS

• WROUGHT IRON  
FRAMES

Write for FREE Descriptive  
Price List No. C11

**SORIANO  
CERAMICS, INC.**  
Long Island City 5, N. Y.





## Enameler's Column

(Continued from page 13)

Flower containers are done in the same scallopy-bent-up-ash-tray-way, only the patterns are cut from the copper with a jig saw before it is enameled. If you are an enameler who lives without a jig saw, and your heart is set on making a flower arrangement top, do not resign. There is another way!

Take a copper disc, larger than the bowl, and draw the rim the same size as the bowl. With metal cutters, cut out a pattern that has—as part of the design—the prongs that are to be bent down to fit the bowl. The prongs have to be directed like radii of the disc . . . I give up. If I tried to explain this properly, it would take me until doomsday and it still wouldn't be clear how such a pattern is organized. Look at the sketch please. I can talk



better with a pencil than with words. But, anyway, when enameled this looks just great!

Candleholders always are highly successful too. Here's an easy one! Turn a deep copper ash tray upside down and enamel it, leaving a spot in the center free of enamel so you can soft-solder a metal contraption for holding the candle to it after the base is enameled. The candle-holding contraption can be made easily by cutting a sunburst pattern out of sheet brass, silver or whatever you want. With round-nosed pliers, bend the radii up so each forms an "S" and all of them together form a cup to hold the candle. This also can have a threaded metal ball for a handle if you provide a hole for the screw before enameling. Now this is a candleholder; but with a test tube inserted instead of a candle . . . one, two, three . . . it becomes a bud vase!

Switch plates make wonderful presents too. The easiest way to do them is to go to the ten cent store and buy the cheapest switch plate. Using the plate for a pattern, trace its outline on copper. Cut the holes for screws and switch, and enamel the piece according to the color scheme of the room for which it is planned. This looks very elegant—believe me!

One idea breeds another, and I hope the few hints I gave you here will develop into a wealth of ideas. Three kinds of pleasures result: The pleasure of making things, of giving them, and of receiving them. That's part of Christmas. •

### AN IDEAL CHRISTMAS GIFT

Give a CM subscription for Christmas! It's an elegant gift, reminding the lucky one every month of your thoughtfulness. We'll send a handsome, hand-designed gift card well in time for Christmas. Do it now. Avoid the last-minute rush. Use the handy card tucked in this issue.

**NEVER BEFORE** has a *quality*,  
**MOTORIZED, Floor Model**  
Potter's wheel -- been offered  
at this **LOW PRICE!**

**NEW** all steel floor model  
**FOOT PEDAL**  
**MASTER POTTER'S WHEEL**

Exclusive fully enclosed, safe design — no exposed mechanism

Whether amateur or skilled artisan . . . you'll find the smooth motorized operation . . . ease of control in the BIG, all-steel precision built MASTER POTTER'S WHEEL enables you to originate beautiful, distinctive pottery excelling anything you've ever done before.

Massive steel construction completely encloses mechanism to exclude clay and moisture . . . assures operator safety and provides vibration-free performance. Other features ordinarily found only in expensive wheels include: pre-lubricated bronze bearings for quiet, long service, convenient arm rests, adjustable wedging wire, large 18" throwing table with plenty of working space and a removable water cup. 10" throwing head has joggles for easy centering, underside reverses for casting plaster bats.

You have complete hand freedom at all times . . . smooth instant change of speed from 30 to 150 rpm is controlled by a foot pedal. Easy to use, even for handicapped persons. Use any 1/4 HP motor. Standard 1/4 HP motor \$16.95 when purchased with Master Potter's Wheel.

Floor Model. Item 47b, Wt. 90 lbs. Lists at \$175.00—Factory Price \$94.50  
Bench Model. Item 47a, Wt. 45 lbs. Lists at \$125.00—Factory Price

**10 DAY MONEY BACK GUARANTEE**

**MASTER MECHANIC Mfg. Co.**

Dept. Y-118, Burlington, Wis.

**\$69.95**

**SO DIFFERENT SO NEW**  
**AND SO EASY**

**Duet**

**TWO FOR ONE**

**TWO TEXTURES TWO COLORS FOR ONE COAT ONE FIRE**  
**12 EXQUISITE COMBINATIONS OF FLEECY WHITE AND COLOR**  
AQUAMARINE • BRIARWOOD • CHRISTMAS ROSE • CORAL  
FOREST GREEN • HARVEST YELLOW • HELIOTROPE • ONYX  
PETAL PINK • SMOKE • SNOWFALL • SPRING GREEN  
**YOU'LL BE A SUCCESS WITH DUET! ORDER NOW!**  
**4 LARGE 2oz. JARS \$2.95**

ADD 35c HANDLING CHARGE NO COD'S OHIO RESIDENTS ADD 3% TAX

**Cerami Center**

2811 WOODBURN AVE. CINCINNATI 6, OHIO



## FREE EXTRA RING \$3.50 VALUE

FREE with purchase of amazing, easy-to-use test kiln for only \$19.95 . . . an extra test ring, worth \$3.50. FREE test ring affords expanded size, permits larger objects in kiln. Approved kiln saves time & money . . . ideal for medium pieces, jewelry, etc. Mail ad with check or money order for \$19.95 . . . FREE test ring will be included in shipment. Offer limited.

SPECIFICATIONS: Kanthal A1 Element—Babcock-Wilcox Fire Brick—Interior: 6 x 6 x 4 1/2 in.—12 Amp—Cone 04 in 3/4 hour, Cone 9 in 1 hour.

**United Artist Materials Co.**  
ARTISTS, DRAFTING AND DISPLAY  
PRODUCTS

Opposite Museum of Modern Art  
and Museum of Contemporary Crafts  
32 West 53rd St., New York 19, N.Y.

## JEWELRY PARTS—GEM STONES

Your best retail and wholesale source of materials, supplies and equipment for Jewelry Making, Gem Cutting, and Enameling. We supply schools, hobbyists, retail and manufacturing jewelers. SEND FOR FREE CATALOG. We are celebrating our 25th Anniversary.

**GRIEGER'S INC. Dep't 48**  
1633 E. Walnut St., Pasadena, Calif.

*Unique  
Kilns*  
of TRENTON, Inc.

**KILNS**  
Gas and Electric  
TO 2400°  
Write for  
free brochure  
830 SPRUCE ST.  
TRENTON, N. J.

## COPPER ENAMELING

Two new manuals on COPPER ENAMELING by Marion Colston now available. Send today for free illustrated descriptive folders:

Series A on jewelry  
Series B on dishes

Complete jewelry making and enameling supplies catalog, 25c. Descriptive folders free. FULL DEALER DISCOUNT AVAILABLE ON ALL ITEMS. GET ON OUR MAILING LIST TODAY!

**BERGEN ARTS & CRAFTS**

300 S. W. 17TH AVE. MIAMI, FLA. DEPT. CM-11

## Itinerary

(Continued from page 7)

tution Traveling Exhibition Service. At Illinois State Museum.

### ILLINOIS, URBANA

December 7-January 11

The 35th Annual exhibition of painting, sculpture, graphics and crafts by faculty members of the University of Illinois art department, at the Architecture building gallery.

### IOWA, CEDAR RAPIDS

November 9-30

"Fulbright Designers", a Smithsonian Institution Traveling Exhibition at Cedar Rapids Public Library.

### KANSAS, LAWRENCE

through November 15

Kansas Designer Craftsman Show at the Student Union, University of Kansas. Ceramics, sculpture and jewelry.

### LOUISIANA, BATON ROUGE

through November 30

Second Annual Louisiana Exhibition of sculpture, ceramics and graphics; at Old State Capitol.

### NEW YORK, NEW YORK

November 21-December 18

Art Directions Gallery annual competition, Ceramics included, at 545 Avenue of the Americas.

### NEW YORK, NEW YORK

December 2-20

Hand-thrown stoneware by Yien-Koo Wang to be exhibited at the Mi Chou Gallery, 36 W. 56th Street. This is Miss Wang's first one-man show.

### NEW YORK, NEW YORK

January 23-March 8

Ceramic International Exhibition at the Metropolitan Museum of Art.

### NEW YORK, SYRACUSE

through December 7

International Invitational Ceramic Exhibition at the Syracuse Museum of Fine Arts. Sponsored by the Syracuse Museum, Syracuse China Corp., and the Ferro Corp. of Cleveland, Ohio.

### OHIO, CINCINNATI

November 25-January 4

The Fifth Annual Exhibition of the Ceramic Guild of Cincinnati; at the Cincinnati Art Museum.

### OHIO, YOUNGSTOWN

through December 14

Autumn Annual for Area Artists sponsored by Butler Institute of American Art. Ceramics, sculpture and crafts included; at Butler Institute, 524 Wick Ave.

### TEXAS, SAN ANTONIO

through November 23

First Regional Exhibition of the Craft Guild of San Antonio, at the Witte Memorial Museum. Ceramics, enamels and mosaics included.

### WISCONSIN, MILWAUKEE

through December 14

The 38th Annual Exhibition of Wisconsin Crafts, sponsored jointly by the Milwaukee Art Center and the Wisconsin Designer-Craftsmen, at the Milwaukee Art Center.

**PERFECT  
COPPER  
ENAMELING**  
No Silt Marks!  
On Counter Enameling



Jewelry holds firmly in place and can be handled or moved without spilling enamels. Sizes elastic to many shapes by adjusting silt to fit jewelry before enameling. Size: 3/4", .15; 1", .20; 1 1/4", .25; 1 3/4", .30.

Trial Pack of 6 \$1.00—Ideal for Trinket Kilns  
Other sizes available Pot. Pend.

Cash with order . . . No C.O.D.'s  
**KATJA TUCKER**—20 Franklin St., E. Orange, N. J.

## BEE BASCH DESIGNS

offers many valuable Christmas  
Suggestions. Send 25c today  
for 2 valuable Catalogs.

70 Pine & First Sts., Englewood, Fla.  
(1 block from junction of Rts. 775 & 776)



— if you are planning a Michigan visit be sure you have our Studio listed first . . . no need to go further. We've got it! Open Sunday, closed on Monday. Distributor for Reward.

## NORWEST NOVELTY

32480 NORTHWESTERN HWY. FARMINGTON, MICH.

## ART-CRAFT SUPPLIES, INC.

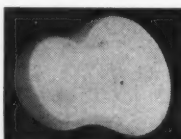
Distributor for  
Paragon—Duncan—Drakenfeld  
Craftool—Bergen Brush—Hotpack Kilns  
Perma-stain—Bee Basch and Lauer Molds  
General Ceramic Supplies  
180 NW. 62nd St. Miami, Florida

## EASIER, BIGGER PROFITS!

Make expensive-looking ceramic pieces in half the time with Plastic Arts NEW DRAPE MOLDS and just modeling clay! Choose from 40 molds, 50c and up, with instructions. Volume discounts to studios. FREE list of Drape Molds—write today! Catalog—25c. Distributor - Hart's Superfire!

## plastic arts STUDIOS

3408 S. Madison St., Dept. C, Muncie, Ind.



Ashtray Mold #136 . . . . . 4 1/2" x 5 3/4"

**\$2.98**

postpaid  
(In U.S.A. only)

Louisiana—add 2% Sales Tax  
No C.O.D.'s

**GLENDRA RAE'S CERAMIC MOLD CO.**

8430 APPLE ST. NEW ORLEANS 18, LA.

# Ceram Activities

people, places & things



NATIONAL CERAMIC ASSOCIATION delegates pictured at their Charter Meeting in Chicago are, seated (l to r): Phyllis Gericke, Olevia Higgs, Merle Peratis, Laurine Brock, Mary Stone, Bee Basch. Standing, (l to r), Ray Swayne, Dick Duncan, Tony Jakstis, Bill Martin, John Cummins and John Kappeler.

**CHARTER MEETING:** The Board of Directors of the National Ceramic Association (a ceramic trade organization) held their charter meeting September 20 in Chicago.

This hard-working group passed a resolution to print and mail to each member a membership roster and to incorporate as a non-profit making organization. A constitution and set of by-laws were drafted and a Code of Ethics adopted.

It was decided that a Monthly News letter will be printed and distributed to the membership and a unanimous vote of thanks was given John Kappeler for his expert help in all transactions.

An election of officers was held at this meeting. Elected president was William Martin, Ceramic Creations, Chicago; vice president, Richard F. Duncan, Duncan Ceramic Products,

Fresno, Calif.; Phyllis Gericke, secretary-treasurer, of Waterloo, Iowa.

Regional secretaries attending the meeting were Bee Basch, Bee Basch Molds, Inglewood, Fla.; Laurine Brock, Frances Art Products, San Antonio; John A. Cummins, Ohio Ceramic Supply, Kent, Ohio; Richard Duncan; Phyllis Gericke; Olevia Higgs, Olevia's Ceramics, Binghamton, N.Y.; Antony Jakstis, Worcester, Mass.; John D. Kappeler, Bergen Brush Co., Lyndhurst, N.J.; William Martin; Merle Peratis, Capital Ceramics, Salt Lake City; Ray Swayne, Portland, Ore. Also attending was Mary Stone of Battle Creek, Mich.

Any eligible persons wishing further information regarding membership in the National Ceramic Association should write to William Martin, 4115 W. Lawrence Ave., Chicago 30, Ill.

**YORK STATE CRAFTSMEN:** The first exhibition of work by members of York State Craftsmen will be held February 27—March 22 at the Albany Institute of History and Art, Albany, N. Y., according to Mrs. Lois O'Connor, president of the statewide organization.

Although the York State Craftsmen sponsor a summer craft fair each year, this exhibition will be the first unit of a five-year plan to exhibit the best work of New York state craftsmen. Juried exhibitions will be held in various museums throughout the state and both honor awards and cash prizes will be given for the best work.

In connection with the exhibition, there will be an opening reception on February 27; films related to the arts and crafts will be shown on February 28; and on the evening of Feb-

ruary 28, a panel will discuss the roles of amateur craftsmen and industrial designers today. Kurt Matzdorf, State Teachers College, New Paltz, is chairman of the panel discussion which will be open to the public.

**UNIQUE CRAFT "SHOP":** Located on Route 25A in Northport, Long Island is The Artists' and Craftsmen's Showcase, a combination gallery, museum and exhibition and sales center.

The Showcase, owned by Mildred Maxson, holder of a Craftsman Certificate in woodworking, and Sten Gustavsson, ceramist, displays and sells only handmade articles by professional artists and craftsmen, or by amateurs whose design, technique and sales appeal meet their exacting scrutiny. It is reputedly the only shop of its kind in

(Continued on page 34)

## RENAISSANCE

### 3 BEAUTIFUL CHRISTMAS REDS

Will Stand Cone 05  
Poinsettia—Light  
Santa Red—Medium  
Cardinal—Dark

### SPECKLED REDS

630 ORANGE • 631 RED SPECK  
632 RUBY RED

### NEW LAVA (Foam) GLAZES

### 20 Beautiful LUSTRES

Specially prepared for easy painting.  
GOLD and PLATINUM.

### C-10

The most versatile Glaze available in powder or liquid form. Non-running. LEAD-FREE, Cone 06 to 6. A must for LUSTRE Work.

### 50 Underglazes

Pure clear colors.

### 30 One Stroke Underglazes

## RENAISSANCE

Brilliant-Antique and Satin Matt Glazes. LEAD FREE. A magnificent color array.

### CONFETTI

The most talked about beautifully speckled glossy and matt Glazes, 06 to 04.

If You Have Never Used RENAISSANCE You have Not Used The Best

Send for catalog.

## NILS CEDERBORG

ASSOCIATES

LAKEWOOD, N. J.

Phone Lakewood 6-0549



# MOSAICS

**Make your own tile tables and murals.**

We carry everything for mosaic work. Imported Italian and French mosaic tiles and tesserae, brass and wrought iron table frames, legs, tools and grout.

**FREE**

Color Chart  
Instruction Sheets  
Price List

## ILLINI CERAMIC SERVICE

"Quality Ceramic Supplies"  
439 N. Wells, Chicago 10, Ill.  
Phone MI 2-3367

## FRANCOISE CERAMICS

Distributor for: American Beauty Glazes  
Bee Basch and Ludwig Schmid Molds  
Charles Houston Hobby molds

We stock Mack overglaze — California molds  
Duncan E.Z. Flow products — Paragon Kilns  
113—49th St. So. St. Petersburg 7, Florida

When writing to advertisers  
Please mention CM

## CERAMICS

Instruction—Supplies—Firing Finished and  
Greenware. Distributor REWARD • DOBE  
GLO & WILLOUGHBY PRODUCTS.  
HAZEL HURLEY STUDIO  
830 Warren Ave. Downers Grove, Ill.  
Call WO 8-0719

## TOOLS • CLAYS

a most complete selection of ceramic—  
sculpture—casting tools and materials for  
beginners — students — professionals. —  
and our famous

### DELLA ROBBIA CLAY

—bakes ceramic-hard in your kitchen oven  
in a few minutes; cuts costs to pennies. Send  
for complete kit CM600, only \$6.50, and free  
catalogue CM 11

*Sculpture House*

38 EAST 30th ST., NEW YORK 16, N. Y.

## CeramActivities

(Continued from page 33)

this country and one can find pottery, sculpture, jewelry, as well as silver, wood, weaving, paintings, etc. in this unusual place.

The Showcase remains open Wednesday through Sunday each week.

**POTTERY AND SCULPTURE:** The Greenwich House Potters held their annual ceramics show at Greenwich House Pottery, 16 Jones Street, New York City.

Entitled "Ceramics '58: Pottery and Sculpture", instructors, former students and now-established potters, and ad-

(Continued on page 36)



COBRA CANDLEHOLDER, stoneware piece made by Pat Stetson, is finished with blue and black glaze decoration.



SCULPTURED BOTTLE, by Lillian Johnson, of stoneware has grey speckled glaze.

## CERAMIC SUPPLIES

GLAZES—COLORS—STAINS—CLAYS

**WRITE FOR YOUR  
FREE COPY OF**

"CERAMIC SUPPLIES  
and INSTRUCTIONS"

TO

THE T. H. GREENWOOD CO.

DEPT. C, NORTH HILLS, PA.

DEALERS INQUIRIES INVITED

New facilities for a truly controlled BELLEEK porcelain (CONE 6) slip, either prepared for casting or dry. You can now make your own slip for as little as 80 cents per gallon. The whitest most translucent and strongest "dry strength" BELLEEK on the market.

**RODER CERAMIC STUDIO**

Box 116 — CLIFTON HEIGHTS, PA.



**studio  
owners**

You can make extra dollars by selling single copies of CERAMICS MONTHLY and taking subscriptions on a commission basis. WRITE to: Circulation Dept.  
**Ceramics Monthly**  
4175 N. High St. • Columbus, Ohio

Decals • Molds • Tables • Trays for Tiles

**JM**

*Treasures*

Industrial Ave., Little Ferry, New Jersey

## TEACHERS . . .

Write direct on school letterhead for FREE literature on CERAMICHROME one-fire introductory colors.

**CERAMICHROME**

2111 W. Slauson Ave. Los Angeles 47, Calif.

*Ceramic*

**Materials and Equipment**

**SPECIAL PREPARED BODIES**

Our business has been expanded to include all types of clay bodies—varied colors for slip-casting, throwing and sculpture. Cones 06 to 8 (art ware and stoneware). Write for special clay sheet.

**OUR AIM IS QUALITY**

**JACK D. WOLFE CO., INC.**

62 Horatio St. N.Y.C., N.Y.

(WA 4-6019)

Wholesale and Retail



SKUTT & SON Introduce  
**THE QUALITY WHEEL**  
You've Been Waiting for . . !



- VARIABLE-SPEED ELECTRIC
- POWERFUL, VIBRATIONLESS
- MOST RUGGED & TROUBLE-FREE

Two Years of field testing insure you delightful new freedom from mechanics! Permanently lubricated, mudproof, etc.

**\$192**

Write for Fact Sheet, Free Trial Offer



**Skutt & Son**

BOX 202 OLYMPIA, WASH.  
(Manufacturers of Skutt Electric Kilns)

**MOSAICS • CERAMICS  
COPPER ENAMELING**

Complete Supplies

**Thurston Studio**

3327 N. High St. Columbus 2, Ohio



What's Your Interest?

**ALL-CRAFTS "SUPER-MART"**  
CATALOG—102 Big Pages!

Prompt service on every craft need. Leathercraft, Metalcrafts, Enameling, Woodenware, Mosaic Tile, Ceramics, Art Supplies, many others. Since 1910. Write for free catalog today.

Dept. C, SAX BROS., Inc.

1111 N. 3rd St., Milwaukee 3, Wis.

**SEELEY'S CERAMIC SERVICE**

Let us help you with your ceramic needs. We have a complete line of school supplies and equipment: slips, clays, colors, kilns, wheels, tools, brushes, sprayers, pens, and books. Free catalogues to schools and ceramic teachers: Ceramic-Molds Enameling.

7 ELM STREET, ONEONTA, NEW YORK

**Ceramics-Mosaic  
Copper Enameling**

Your complete source of materials & equipment. Fully illustrated

INSTRUCTIVE CATALOG

FREE if requested on school letterhead (others 25c)

**TEPPING STUDIO SUPPLY CO.**

professional staff

3517 Riverside Dr. Dayton 5, Ohio

**CERAMIC**

**Shopper**

**New "Quantity" Packaging**

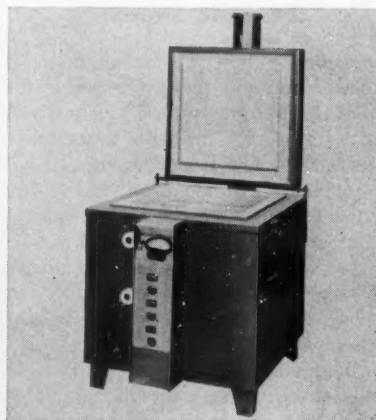
New packaging now being used by Reward Ceramic Color Manufacturers, Inc. makes possible quantity buying at lower cost, announces the manufacturer. Their complete line of glazes and underglazes, totaling more



than 188 colors and textures, is now available in pint, quart and gallon sizes for schools and institutions and for all large-quantity users. The manufacturer states further that every batch is pre-tested before leaving the factory to assure foolproof results. Freight is prepaid on quantity orders. For descriptive literature write *Reward Ceramic Color Manufacturers, Inc.*, 1987 Firestone Blvd., Los Angeles 1, Calif.

**New Top-Loading Kilns**

A completely new line of top-loading kilns has just been announced by the L & L Manufacturing Co.



Each of the kilns is UL approved and is protected by product liability

(Continued on page 36)

**TOMORROW'S CERAMIC PRODUCTS**

TODAY . . . FROM GARE

Introducing . . .

Symphony's

**MAGI-CARBON**

Transfer Designs



Symphony's new way to make experts out of amateurs! Specially designed for Symphony by Virginia Lee of the famous Lees, T & V, MAGI-CARBON lets you transfer designs directly on greenware without the use of messy, old-fashioned ink carbon paper.

All you do is select the MAGI-CARBON design you want to use, place it directly over your greenware and trace the design. Presto, as if by magic, the same design shows up on your greenware. What's more, the ink burns out in the firing and does not interfere at all with your finished colors. MAGI-CARBON is chemically treated to react with greenware only and may be used over and over.

MAGI-CARBON Transfer Designs are imprinted on handy 8 1/2 x 11 sheets, with 11 different sheets to the set. The full-sheet designs include fruit, fish, flowers, etc., and were especially created for Symphony by Virginia Lee. The full set of designs is priced at only

**\$1.50 per set**

Blank sheets of MAGI-CARBON are also available so that you can make your own designs. Price for 10 8 1/2 x 11 blank sheets is only 75c.

Order from your nearest SYMPHONY dealer or distributor. If not yet available, order directly from us. (Send check or money order — no COD's.)

**Gare**

ceramic  
supply co.

85-89  
MAIN  
STREET  
HAVERHILL, MASS.



**TEACHERS • STUDENTS**

**HOBBYISTS**

. . . all rely on the famous DO-ALL UNIVERSAL CERAMIC TOOL with 9 interchangeable heads, including gold pen. List price complete set, \$4.50.

DO-ALL KLEEN-UP TOOL is another popular ceramic aid. List price, 75c

Write for quantity discounts!

**DO-ALL, INC.**

P. O. Box 66  
Andover, Mass.

A new book which will give you  
a wealth of novel suggestions.

## CERAMIC PAINTING MADE EASY

BY Gertrud Derendinger

72 pages, large format (8½" x 12"), with illustrations of 214 hand-painted ceramic objects and 26 pages of designs.

Retail price \$3.00.

The text contains, in a concentrated form, numerous practical hints showing how to avoid mistakes which would otherwise appear only after firing. The book is particularly remarkable for the variety of its contents. A gay series of elegant animal and flower motifs alternate with modern abstract designs.

This work, which has also appeared in German, French and Italian, is already achieving large sales in 19 countries. Obtainable in all good Ceramic Supply Shops or direct from the publisher. (On advance payment, post-free dispatch by the publisher.)

**R I A Publisher**

Wynigenstr, Burgdorf, Switzerland

## Model Ceramics

MANUFACTURERS OF

**Kilns  
Clay  
Slip**

Write for Catalog—Wholesale & Retail  
764 N. MAIN ST. AKRON, OHIO  
Reward Distributor

## Back Issues of CM

The following back issues of Ceramics Monthly are still available at sixty cents per copy (Ohio residents add 3% sales tax). We pay postage.

1953  
July, August, October, December

1954  
March, July, August, September, November, December

1955  
May, July, August, October, November, December

1956  
May, June, July, August, October, December

1957  
April, May, June, July, August, September, October, December

1958  
April, May, June, September, October

Please send remittance (check or money order) with list of back issues desired.  
CERAMICS MONTHLY  
4175 N. High St. Columbus, Ohio

## CeramActivities

(Continued from page 34)

vanced students at the Pottery School exhibited their ceramics. Reflecting their ideas of contemporary design, form and color, the exhibit served to show what is being done in the world of ceramics today. A wide variety of sculpture and functional and decorative pottery, both earthenware and stoneware, ranging from ashtrays to big bowls and vases were exhibited. Shown in the photos are two of the pieces that were exhibited.

Jurying the show were Israel Levitan, sculpture; Lilli Ann K. Shore director of Henry Street Pottery; and Mark Samenfeld, assistant director of the Brooklyn Museum Art School. Jeanne Adams, of the Greenwich House Potters was chairman for the show and Margaret Israel had charge of arranging the exhibit.

**AMONG OUR AUTHORS:** Ruth N. Wild ("Teacher's Pet", this issue) received her M.S., summa cum laude, in education from the Buffalo State University College for Teachers. Miss Wild is currently art educator in the Buffalo Public Schools and critic teacher for the Art Division at the Buffalo Teachers College.

**FLORIDA MEETING:** The annual exhibition meeting of the Florida Craftsmen will be held November 14-15 at Daytona Beach. In conjunction with this meeting, the Florida Craftsmen are sponsoring a juried craft show which is open to all craftsmen residing in Florida. Additional details about this competition may be found in the "Itinerary" column.

SEND NEWS, and photos if available, about "People—Places—Things" you think will be of ceramic interest. Our CeramActivities editor will be glad to consider them for this column.

## Ceramic Shopper

(Continued from page 35)

insurance. They have a minimum of three heats and there are models for all firing temperatures - - from low-firing ceramics to high temperature porcelains. The lid is hinged and has a built-in heat lock; the bricks are hardened to minimize chipping and dust; the elements are recessed in porcelain holders; the case is welded steel and comes in blue and gold; all elements and switches carry a one-year guarantee.

There are 20 different models in this new line and the manufacturer announces there is no increase in price. For full details write L & L Manufacturing Co., 136 Eighth Street, Upland, Delaware County, Penna.

## Advertisers Index

November 1958

American Art Clay Co.	7
APSCO	27
Art-Craft Supplies	32
B & I Mfg. Co.	12
Basch, Bee, Designs	32
Bergen Arts & Crafts	28, 32
Bergen Brush Supplies	12
Buell Kilns	30
Buffalo Ceramic Supply Center	28
Campbell, Gilmour	28
Cederborg, Nils, Associates	33
Cerami Center	31
Ceramicchrome	34
Cerami Corner	2
Ceramic Studio Workshop	28
Cole Laboratories	9
Creek-Turn Pottery	6
Deal, John Co.	27
Do-all, Inc.	35
Drakenfeld & Co.	2
Duncan Ceramic Products	4
Francoise Ceramics	34
Gare Ceramic Supply Co.	35
Gerbig, Lucille, Ceramics	12
Gra-Zle Ceramics	28
Greenwood, T. H., Co.	34
Grieger's Inc.	32
Grohs, Mary, Decals	30
Harris, Charles, Co.	28
Harrop Ceramic Service Co.	14
Holland Molds	10
Hommel, O., Co.	3
House of Ceramics	1
Hurley, Hazel, Studio	34
Illini Ceramic Service	34
J. M. Treasures	34
Jo Art's Studio	30
Kiln-Gard	30
Klopfenstein Wheels	30
L & L Mfg. Co.	5
Leonard, Jean, Ceramics	30
Leslie Ceramics Supply	28
Marx Brush Mfg. Co.	2
Maryland Ceramic House	28
Master Mechanic Co.	31
Mayco Colors	10
Model Ceramics	36
Newton Potters Supply	30
Norwest Novelty	32
Ohaus Scale Co.	9
Orton Foundation	7
Paje Ceramics	28
Plastic Arts Studios	32
Rae, Glenda, Ceramic Molds Co.	32
Reward	Cover 4
R I A Publisher	36
Roder Studio	34
Rovin Ceramics	6
Sax Brothers	35
Schmid, Ludwig, Molds	30
Sculpture House	34
Seeley's Ceramic Service	35
Skutt & Son, Wheels	35
Soriano Ceramics	30
Specialized Ceramics	28
Stewart Clay Co.	9
Tapping Studio Supply Co.	35
Thompson, Thomas C., Co.	13
Thurston Studio	35
Trinity Ceramic Supply	30
Tucker, Katja	32
Unique Kilns	32
United Artist Materials	32
Wolfe, Jack D., Co.	34

Patronize CM Advertisers



ex

7  
27  
32  
12  
32  
28, 32  
12  
30  
28  
28  
33  
31  
34  
2  
28  
9  
6  
27  
35  
2  
4  
34  
35  
12  
28  
34  
32  
30  
28  
14  
10  
3  
1  
34  
34  
34  
30  
30  
30  
5  
30  
28  
2  
28  
31  
10  
36  
30  
32  
9  
7  
28  
32  
32  
4  
36  
34  
6  
35  
30  
34  
35  
35  
30  
28  
9  
35  
13  
15  
10  
32  
12  
12  
14

3  
3

LY